Saturday 9 July 2016

Amateur Photographer

Passionate about photography since 1884

TESTED

New Lee Filters

Michael Topham puts Lee's new **ND grads** through their paces

Single light magic

Simple set-ups for **better portraits**

Building sights

The secrets of stunning mono architecture

Fox Talbot

A major exhibition charts the birth of photography

Marilyn Monroe

Rare, early images from before she became an icon

Bags under £100

Four shoulder bags compared

WORLD EXCLUSIVE We interview the CEO of **Sigma** on his future plans

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COVER PICTURE © WAYNE JOHNS, NOEL BALDEWIJNS

7days

A week in photography

We have something for everyone this week. If you like to photograph people, Wayne Johns shows just what you can do with a single light source, proving that you don't need an expensive multi-light set-up to create good portraits. If you prefer subjects that don't talk back we've got some striking architectural studies that combine long exposures and a mono treatment to great effect. If travel is more your thing don't miss our feature on the winner of the inaugural Zeiss Photography Award.

History lovers will enjoy our look at a major new exhibition on the pioneering work of W H Fox Talbot, and some fascinating early portraits of Marilyn Monroe. Finally, if you have some spare cash burning a hole in your pocket you may want to consider a new bag, or some of Lee Filters' new ND grad filters – both tested this week.

Nigel Atherton, Editor

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amateurphotographer magazine

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ONLINE PICTURE OF THE WEEK

© HENRY CIECHANOWICZ

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

One Man and his Dog
by Henry Ciechanowicz

Samsung NX1, 45mm, 1/80sec at f/7.1, ISO 100

This image was uploaded to our Flickr group and was taken in Ghent, Belgium, by AP reader Henry Ciechanowicz.

Street photography is a magnificent way to observe the strange and absurd in everyday scenes. While our attention initially lands on the man in the doorway our eye is soon pulled down to the strange shape on the pavement. We know it's a dog but something about the way it's lying on the ground gives the image an air of the surreal. It looks almost like a discarded bit of rug. It's a funny image and as a result fully embraces the absurdity of the best street photography.

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Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.
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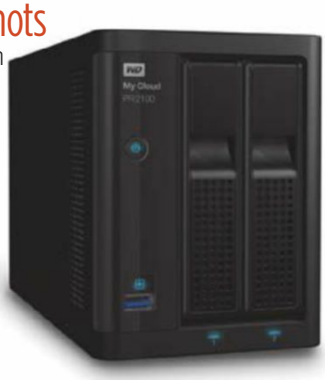
NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Back up your shots



Storage specialist Western Digital has unveiled a new data backup system – the WD Pro Series. The My Passport Wireless Pro Wi-Fi mobile storage (priced from £189.99) is designed to allow seamless transfer of content between devices. Visit www.wdc.com/en/my-cloud-pro-series.

LED light panels

Bowens has launched LED light panels aimed at photographers and videographers. The Limelite Mosaic2 LED panels aim to create high levels of soft, flattering light and come in two versions: a Daylight model (£654) and Bi-Colour model (£835). Visit www.bowens.co.uk.

App expands as film sales surge

A free Kodak app has been extended to Android and iPad as film sales grew by more than 5% from 2013-2015. Previously only available for iPhone, the app aims to answer questions like where to buy and develop film, and what types are suitable for certain environments. The app was launched by Kodak Alaris, owners of Kodak's film and photographic paper business.

© BERT STERN

Last photos of Marilyn

Large-format photos of Marilyn Monroe, captured by Bert Stern shortly before her death in 1962, fetched €120,000 at the WestLicht Photographica Auction in Vienna. A fan paid the equivalent of about £95,000 for the 56 prints of 'The Last Sitting'. The lot comprises 28 silver-gelatin prints and 28 chromogenic prints.

Collectors' website

Budding collectors now have access to a new online gallery of fine-art photography that also offers collecting tips. The Print Room, launched by London gallery Beetles+Huxley, serves as an online gallery of work by renowned photographers such as Brian Duffy, Patrick Lichfield and Elliott Erwitt. Visit: http://theprint-room.com.

© ALI SABIH KADHIM/PHOTOCROWD.COM

WEEKEND PROJECT

Double-up photos

Back in the days of film, creating a double exposure (combining two separate images in one frame) required a certain level of darkroom skill and experience, but like many photographic jobs today, it has become a lot easier to do in the digital age. Many cameras do double exposures or image overlay, so this can be a 10-minute, fun weekend project for you. If you're not sure whether your camera supports double exposure, do a quick search on the internet or check your camera's manual. But many higher-end SLRs, such as the Nikon D810 or Canon EOS 5D Mark III, offer this function. Essentially this is a composite job, so much will depend on the quality of the images you are combining.

1 For the first base image, pick something with a strongly defined outline, such as a face in profile or head-and-shoulders shot. You don't need a human subject, but there's something surreal about double exposures and people.

2 You can deliberately underexpose your subjects to create a silhouette, or choose to retain more detail in the headshot. It's important to shoot them against an uncluttered light background.

BIG picture

Winners announced for environmental portraits contest

Environmental portraits can tell us a great deal about cultures and individuals on a personal level. Placing a person within a certain context can deliver all sorts of information and introduce us to people we may not otherwise encounter in our day-to-day lives. This image was taken in Najaf, Iraq, by Ali Sabih Kadhim, and was shortlisted in the Environmental Portraiture Competition by Photocrowd.com, in association with *Digital Camera* magazine.

In this image called 'Walls of Scrap' we see the visually rich world of a scrap merchant. It's an image that you can stare at for ages and find something new at every moment. To see more, visit www.photocrowd.com.

3 For the second base shot, look for something with a distinctive, strong pattern – trees and flowers are ideal. Slightly underexpose the image, but only enough so that you don't have to pull it back in software and risk noise.

4 It's simply a process of combining the images that match and you are happy with. Edit as appropriate, cutting out the subject or going for an organic look, as here. You can also use Photoshop's Screen Blend mode to do this.

Double exposures involve combining two separate images in one frame

© GEOFF HARRIS

Words & numbers

> A picture is a secret about a secret, the more it tells you the less you know.
>
> **Diane Arbus**
>
> American photographer (1923-1971)

35 thousand

Number of people who attended Photo London at Somerset House in May 2016

SOURCE: PHOTO LONDON

World's first mirrorless medium format revealed

HASSELBLAD has announced the world's first mirrorless medium format camera, the X1D-50c, and hopes it will appeal to high-end amateurs as well as professionals.

Billed by the Swedish company as a groundbreaking development, the X1D features a 50MP sensor measuring 43.8 x 32.9mm, and utilises Hasselblad's professional H6D system. Due out at the end of August/beginning of September, the X1D will initially come with the option of two lenses: a new 45mm and 90mm – with a 30mm lens to follow.

Hasselblad CEO Perry Oosting (pictured) said: 'We hope to write another chapter in the Hasselblad story.' The firm hails the X1D as a small, solid and light camera with a 'huge' sensor. At 725g it weighs half that of an Apple MacBook Air laptop.

The £7,188 model is designed as a more portable alternative for professionals, yet suitable for the dedicated amateur and semi-professional who wants to upgrade to a medium-format system from a full-frame DSLR, for example.

Speaking to AP, Hasselblad CEO Perry Oosting said: 'It puts the Hasselblad brand where the original V-system was. The V-system was the clear inspiration. If you look at the story of Hasselblad, [founder] Victor Hasselblad never thought that he'd just create it for professionals.

'We have sold around 550,000 V-System cameras since its birth. Why was that? Because it was a camera not only for the professional, but also for the amateur. And that's what we hope to achieve with the X1D.'

Features include a top ISO of 25,600, a touch display, up to '14 stops' of dynamic range and Full HD video at 25 frames per second.

© C CHEESMAN

Hasselblad CEO Perry Oosting with the X1D, which aims to open up a new market for medium format and is hailed as a 'game changer'

Oosting added: 'I'm very proud of the design because I think we've been respectful to the past and inspired by the past.

'At the same time, it's a very modern camera with great ergonomics. So, this could be a classic camera for the future.

'That's what I hope for. But classic in the positive sense; not classic being "old", but classic being "identified by". It's like Jaguar. For me the Jaguar E-Type is a classic.'

The lenses will be launched under the banner 'XCD' – the first being a 45mm f/3.5 (priced £1,788) and a 90mm f/3.2 (£2,148).

Asked how quickly he expects to build a family of lenses for the X1D, Oosting replied: 'We have more on the roadmap for 2017.' He declined to say how many, but stated there will be 'several', explaining that the lenses have been designed to 'optimise ergonomics'.

Oosting sees the X1D launch as a 'milestone' for Hasselblad, but indicated at more to come in 2016.

More from the interview with the CEO is available on the AP website.

© PATRYK KULETA

Best fine art images revealed

THE best images from a fine-art photography competition have been plucked from around 4,000 that were submitted worldwide.

Photographers David Tortora and Jaime Travezan triumphed in the professional category of the Fine Art Photography Awards, claiming the $3,000 (£2,266) top prize with their series of nudes titled 'Flora (2015)'.

Florian Ruiz was named Amateur Fine Art Photographer of the Year for his series 'Mirage cities' captured in China. Florian won $2,000 (£1,511).

In the Architecture (amateur) category Patryk Kuleta won first place for his series of photos on Modern Cathedrals (see image above).

To view all the winning pictures, visit http://fineartphotoawards.com.

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For the first time, the RHS Photographic Competition is free to enter

© USTAV PANCHAL

RHS photo contest opens

AMATEUR and professional photographers have been invited to enter the RHS Photographic Competition 2017, which offers a top prize of £5,000.

The RHS urges photographers to share their 'happiest outdoor moments' before the closing date of 28 February 2017.

The contest is free to enter and features the following categories: Celebrating RHS Gardens; Welcoming Garden Wildlife; Pure Plants; Abstract and Details; Greening Grey Britain; Social Media; Young Photographer (age 11-17); Children's Photographer (under 11); and Portfolio.

Photographers of all ages can enter the social media category on Twitter, Instagram and Facebook using the hashtag #RHSPhotoComp.

Chris Young, chair of the judging panel, said: 'The sheer variety of photographs that people capture visually demonstrates the different areas of passion and diversity that gardens and plants hold for us all.'

Judges also include garden photographers Clive Nichols and Marianne Majerus.

Nichols said: 'I am looking forward to judging at this year's RHS Photographic Competition as it has a greater variety of categories than ever before. 'Making the competition free to enter is a fantastic move by the RHS as I am sure it will inspire even more people to venture outdoors and photograph the beauty of their gardens.'

Majerus added: 'It is fantastic that everyone from children to adults and from [professional to amateur] photographers will be able to enter, as I think this will lead to a great diversity of interesting entries.

'I hope that this competition will provide a great incentive for children and parents to look at nature together and explore the exciting world of garden photography.'

For details visit www.rhs.org.uk/Promotions/rhs-photo-competition.

Enthusiast wins Care on Camera contest

AN AMATEUR photographer has beaten professionals to win a nationwide competition to capture the diversity of nursing in the UK.

Anthony Baines from Kent defeated more than 800 entries to win the Gold Award in the Care on Camera contest. His winning image (right) shows a community nurse dressing the wound of an elderly patient.

This contest organised by the Royal College of Nursing and Royal Photographic Society gave photographers the chance to win a £1,000 prize. To view more of the winning shots visit www.rcn100photo.org.uk/events/royal-college-nursing-100/winners.

© ANTHONY BAINES

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Geoff Harris

BATH

© ANNE LAW

Keynsham Photographic Society

The Guildhall in Bath plays host to an exhibition of images from this leading West Country camera society. First formed in Bristol in the 1950s, this is a small friendly club of approximately 30 members that welcomes all who are interested in all aspects of photography.

Until 16 August, www.keynshamphotographicsociety.co.uk

LONDON

© BEN SMITH

BP Art Exchange

Photographs by Ben Smith pair refugees with new friends made in Denmark and the UK. Each portrait is shot by water to allude to migration, and includes the subjects' chosen objects to signify 'belonging.'

Until 14 July, bit.ly/tatebelonging

BRADFORD

© SYD SHELTON

Rock Against Racism

Syd Shelton's images capture key performers and people involved with Rock Against Racism (1976-1981) – a movement to fight racism through music.

Until 3 September, www.impressions-gallery.com/exhibitions

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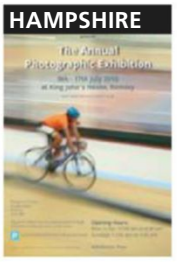

© JULIE DERBY

Romsey Camera Club

This well-established camera club is holding its annual exhibition at King John's House in Romsey, Hampshire. A wide variety of work is on show. The club also holds regular assessments of members' work and trophy competitions in various topics, assessed by external judges.

9-17 July, viewfinderscameraclub.org.uk

Study for a Portrait of 'Simon Ironing'

The Photographers' Gallery features a single image on its Eranda Studio Floor, and visitors are invited to respond to the photograph. The display features a study by artist and philosopher Thomas Zummer.

Until 19 July, thephotographersgallery.org.uk

LONDON

© THOMAS ZUMMER

Sigma's mission

Kazuto Yamaki, CEO of Sigma Corporation, talks to **Michael Topham** about lenses, the new **Sigma sd Quattro** and the company's ambitions

AP's Michael Topham (left) with Mr Kazuto Yamaki, CEO of Sigma Corporation (right)

© PAUL REYNOLDS, SIGMA IMAGING UK

Interview

During a recent visit to Sigma's production facility in Aizu, Japan, Kazuto Yamaki, CEO of Sigma Corporation answered questions about Sigma lenses, the camera business and future plans.

Sigma has come a long way from where it was a few years ago. Can you explain what influenced this change?
In the mid-1990s the Japanese yen became very strong against the US dollar. In order to reduce production costs, many companies decided to move their production sites to countries like China, Thailand and Vietnam, but we [Sigma] decided to stay in Aizu, Japan, to protect our employees. If we stay in Aizu the production costs are very high, but if we had moved the production site offshore we'd have to lay off the people here. We didn't want to do that. This is one of the reasons why we decided to change the business domain from low-end products to the mid to high-end products. The unique price is higher than that in the low end, but we believe we can survive here.

What has been the most important technological development since you have been working at Sigma?
It's not a single technique that makes a high-quality product – it's an accumulation of the technology in each segment. Aspherical glass is one of the biggest developments, but there are plenty of smaller innovations that make a high-quality product. It's the reason why only a few new companies can get into this market. In the case of mobile devices, LCD displays are a rather simple technology. If a new company can invest the money into the factory or new technology, they can catch up very quickly. In the case of interchangeable lenses, a new company needs to accumulate experience and knowledge in the technology. This is why new companies cannot produce high-quality products in the short term.

© MICHAEL TOPHAM

© MICHAEL TOPHAM

While visiting the Aizu factory, Mr Yamaki gave AP a special tour of Sigma's extensive production facility

If you were to speculate, do you think Sigma's future will lie in producing lenses for DSLRs or mirrorless cameras?
Both. Our goal is to produce high-quality lenses for the photo enthusiast. In the future, I believe traditional DSLR and mirrorless cameras will coexist. We therefore need to provide lenses for both camera systems. In the future, I think mirrorless models will be

AP recently visited the Sigma production facility in Aizu, Japan

dominant and the DSLR will remain more of a special-purpose camera.

Will we see Sigma expand the lens line-up for more mirrorless cameras?
We are studying whether we should expand our range for other systems. In the case of Fujifilm, they do not disclose information, so in order to support the Fujifilm system we'd have to carry out the reverse engineering ourselves. This takes a really long time – a minimum of a year, perhaps longer. We therefore need to carefully select which systems to support, and we continue to keenly monitor the market. We know that Fujifilm is doing quite well and they're increasing their share in the market. Fujifilm's customers are photo enthusiasts, and they're the typical target customers for Sigma, so we need to study this carefully.

We understand that the April earthquakes in Kumamoto had no impact on production and will not affect Sigma's plans for Photokina. How did Sigma manage to escape being affected when most other camera makers say production will suffer?
Most of the camera manufacturers are suffering a supply shortage from the Sony image-sensor factory. According to the news the factory was badly affected, but we don't buy our sensors from Sony. The earthquake also affected factories producing semi-conductors, but this isn't a major component for us so the impact on our production is small.

The sd Quattro and sd Quattro H are both intriguing new cameras. Who are they out to target?
These cameras are made for photo enthusiasts. We have very loyal Sigma users, but other potential customers include those who own Canon, Nikon and Sony cameras.

How well does the sd Quattro H perform at high ISO in low light?
I think there is room for improvement with performance in low light. Compared to the existing camera, we've made small improvements.

Some people commented that the dp Quattro compact was bulky and awkward when it was launched. What have consumers fed back to you, and are there plans for more similar-shaped bodies?
We know that it's bulky compared to the previous ones, but one of the reasons for this is so that it can disperse heat more effectively.

Sigma is well known for its quirky camera designs. Are there any plans for slightly more sensible camera designs in the future?
I like the classic design of cameras, especially those made in the 1960s and '70s. The Leica M is still the most beautiful camera, but copying such beautiful styling is a different story. Even if we copy the style, our camera won't look as great as the old ones. In my opinion, our company needs to be at the centre of innovation, so even though we personally like the classic design, we want to challenge ourselves with a new design. It's the only way to develop a new type of camera.

Can Sigma sustain camera manufacturing in the long run? As we understand, the lens side of the business is more profitable than the new cameras side?
Yes, we make money from the lenses and use that money for our camera development. There's a huge loss from making cameras, but it has been our dream to make the highest-quality camera since my father's time. My father had a great dream to make the best-quality camera using unique technology. Having taken over the business from my father, it's my obligation to take over his dream.

Should AP readers have reasons to be excited at Photokina?
We are preparing some new exciting products, and I'm pretty sure your readers will be excited.

What is Sigma's strategy for the remainder of 2016 and going into the future?
The industry is suffering from a shrinking market and this is mainly because of a lack of innovation. Sigma is trying to develop something new that has never existed before. Last year we developed a 24-35mm f/2 zoom lens – it's the first f/2 zoom lens for full frame. We also developed the 20mm f/1.4, which is the first 20mm lens with a maximum aperture of f/1.4. We'll continue with this strategy. We always try to create new innovation to stimulate the market. We'll try to develop new products that have never existed in the past. There are many types of demands from customers, so one of our missions is to try to produce a solution and even better quality products. Some customers want small, light, well-balanced glass, and we'll provide these products. Some people have complained in the past that they've had to invest twice in lenses for the EOS and Sony E-mount systems, so we have created the MC-11 Mount Converter adapter. It's our mission to provide some kind of solution to customers' complaints.

Don't miss next week's issue where we'll take a tour around Sigma's production facility and explain the processes involved in manufacturing lenses for DSLRs and compact system cameras.

Viewpoint Mike Smith

Cleaning your camera's sensor is all but a five-minute job if you're prepared to take the risk and do it yourself

The greatest strength of the interchangeable-lens camera is its ability to mount a wide range of lenses onto the camera body. Of course, its weakness is that the camera can now be opened up to outside elements. Thus, you should always try to change lenses in as clean an environment as possible. A windswept sandy beach probably ranks as one of the best places to rapidly devalue your camera equipment.

In a film camera, dirt can adhere to both the optics and the film, so regular cleaning of the elements solves most problems. And if any dirt sticks to the film – well, you're winding it on to the next frame so it's a temporary problem. But with digital cameras this isn't the case. The sensor is permanently fixed, revealed whenever the shutter opens, and is electrostatically charged so it attracts small particles. Add the need to lubricate moving parts and you potentially have oil as well. Dust is a potentially serious problem (see image top right) that can significantly degrade images. Camera manufacturers reduced the problem by introducing automated cleaning that either vibrated the sensor or used ultrasonic vibration in front of the sensor. However, this means it's gone from chronic to only bad. If you are a regular photographer and switch lenses, then this problem will affect you to a greater extent and is particularly noticeable at smaller f-stops against low-contrast backdrops – the sort of conditions, for example that are common with long-exposure photography.

'Dirty sensors are a fact of life with a ready supply of people needing them cleaned'

In fact, this problem is so pervasive that many camera shops now offer sensor cleaning as a service at around £25+VAT. I'm always a little suspicious when a premium service is so common, and in this instance dirty sensors are a fact of life with a ready supply of people needing them cleaned. However, a quick look at any YouTube video will show you that it is a five-minute job. To clean the sensor, make sure your battery is charged (to hold the shutter open), work in a relatively dust-free environment, hold the camera upside down and use an air blower to dislodge large dust particles, letting them drop out. This should take care of interior dust. Next, make sure you have some optical cleaning fluid and sensor-cleaning swabs. Place the camera in front of you, use your camera's manual-cleaning option to open the shutter and apply 2-4 droplets of fluid to the swab. Start at one end of the sensor, wipe across, turn the swab over and wipe back. Use a second *dry* swab and wipe over and back. While the fluid on the swab will remove persistent dirt, it can leave fluid marks, so a dry swab is needed. For very dirty sensors you may need to do this twice.

© MIKE SMITH

Dust particles on a camera's sensor can lead to dirt spots in photographs

Of course, since you are dealing with your camera's sensor, there is the risk that you can permanently damage it. However, think of it in the same way as an expensive pair of glasses. Would you only take them to the opticians to have them cleaned? Of course not, as the risk of damage is very low – although that doesn't mean it can't happen. Dirt spots are annoying, and unless you post-process them out you have to live with them. Sensors are easy to clean, and this is a quick route to improving your images.

THE VIEWS EXPRESSED IN THIS COLUMN ARE NOT NECESSARILY THOSE OF AMATEUR PHOTOGRAPHER MAGAZINE OR TIME INC. (UK)

Mike Smith is a London-based wedding and portrait photographer. Visit **www.focali.co.uk** for more information.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 21 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell

© JOHN VINK/MAGNUM PHOTOS

Magnum Cycling

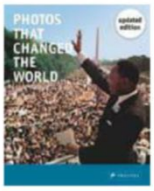
By Guy Andrews, Thames & Hudson, £32, hardback, 256 pages, 978-0-50054-457-0

IT'S PERHAPS not unusual in the world of sport, but cycling seems to be an event that inspires a near-mythic aura in its scandals and hero worship. This could in part be because of the sheer superhuman stamina and work ethic of the cyclists themselves. There's something almost Olympian about these men and women who push their bodies to breaking point and spend years chiselling their physique in order to be the best in their field. Then there are the scandals, those falls from grace, with which many of us will be so very familiar.

This large volume from the Magnum agency celebrates the cycling mystique through a thorough historical observation of human endurance, personalities and emotions. A number of big-name photographers appear here. Crucially, this isn't simply a book for cycling enthusiasts, but also for anyone with an interest in sports photography, reportage or just the Magnum agency. ★★★★½

Photos that Changed the World

Edited by Peter Stepan, Prestel, £14.99, softback, 216 pages, 978-3-79138-237-1



THERE are plenty of ensemble volumes that compile 100-plus images to illustrate the history of picture-taking. For many of us, books like these introduced us to the genealogy of photography, significant photographers, and demonstrated just how important the medium is. Unlike many previous books, this one enters into the fray with a clear agenda – it features important photographs that either helped to shift public perception or were vital in bringing to attention something that may have gone unreported. There are a number of overly familiar images here, as well as real, perhaps even forgotten, gems present. 'Searching for Dead Relatives' (1942) by Dmitri Baltermants, for example, is deeply harrowing, while the image documenting the opening of Tutankhamun's coffin is genuinely fascinating. This is a book that you can pore over for ages and find something new with each reading. ★★★★½

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A single light source can produce striking results when used creatively

Wayne Johns

Fashion, beauty, advertising and portrait photographer Wayne has produced images for *Vogue Italia* and *GQ*, among others. His images feature in books, magazines and all over the internet, with his team working out of studios in London and worldwide. **www.waynejohns.com**

Power of one

With a multitude of lighting equipment available today, sometimes less is more. So says fashion and portrait professional **Wayne Johns**

Lighting techniques have been around far longer than photography. The basics of photography may have been formulated in the early 1800s, but photographic lighting principles have long been influenced by the great artists and painters dating back to centuries before. For example, Rembrandt-style lighting was used by the artist himself back in the 1600s. And he, no doubt, had been inspired by candlelight or similar.

Most of us know that lighting set-ups can either be very simple or complicated, particularly if you want to use multiple lighting set-ups. However, there's a beauty and an art form to using just one light to create something beautiful and rather satisfying.

Types of light

Lighting can be divided into two main types: 'flash' and 'continuous'. But in these two, we have so many lighting options and variants. With flash photography, we have the studio head (or strobe as it's also known), a flash pack with separate head found mainly in commercial studios, and various portable flash solutions, such as a typical flashgun, which can be mounted on or off a camera.

On the flip side of this, the options of continuous lighting are greater than they have ever been. There is tungsten lighting (both tungsten and daylight-balanced), tungsten/daylight balanced hydrargyrum medium-arc iodide (HMI), light-emitting diode (LED), fluorescent, plasma, and let's not forget our free friend-in-the-sky sunlight, to name but a few.

In addition, we have a multitude of different 'light shapers', ranging from the smallest snoots to the largest octoboxes and parabolic umbrellas, which allow us to add control, effect and depth to our lighting. Each one has a definitive place and purpose in our lighting set-up to help us tell our story.

I like to think of my light shapers in the same way as an artist would their paintbrushes. For example, a large light shaper, such as a softbox or an octobox, is like a big paintbrush that allows you to flood a scene, whereas a small reflector, such as a snoot or 7in reflector with a grid, is akin to a small paintbrush – it allows you to paint in the details of your scene.

Sometimes we like to use both. We then

ALL PICTURES © WAYNE JOHNS

have to decide whether we want our light to be hard light or soft light, as well as deciding on which reflector/light shaper to use. We also have to remember that how we use the light can also change the mood or feeling of our shot.

Soft and hard light

Generally, soft light is provided by light shapers such as softboxes, octoboxes, umbrellas and reflected light. Softboxes provide a hard light in the centre and a soft light around the edges. Hard light is provided by light shapers such as open bare reflectors.

However, we can of course change the way in which we use a softbox so it gives us a harder light source should we wish. By simply removing the front diffuser our light becomes a little harder and has a crisper edge to it, giving our image a bit more 'punch'.

If we go one step further than this and remove the inner diffuser, we end up with quite a hard, crisp light source that not only increases our contrast, highlights and shadow density, but if not used correctly can also be quite unflattering on your model and could overexpose your highlights if not adjusted.

However, we can still achieve a fairly soft-light effect from a softbox with no diffusion by using a simple technique known as 'feathering' – the process of angling your softbox at different degrees across your subject so it is not facing them directly, allowing us to soften or strengthen contours and contrast in a shot. This enables us to use this soft edge of light to sculpt and shape our model, and take advantage of the hard centre of light to bounce in some 'fill' light from a reflector on the opposite side of the scene.

Different light shapers give us a multitude of different lighting effects, and help us tell our story in the right manner to the right effect. Reflectors can be fun to add that little something. Different backgrounds can also help transform our entire image. And all of this without even taking our model into account.

Ultimately, though, just have some fun and experiment in ways that you normally wouldn't with your lighting, to create something new and exciting.

Think about the positioning of the light and how it falls on your model

Light from the left

Light from the right

Light and model position

WE DON'T always have to light our subject from the front, as a lot of people think. Getting a lot more creative reveals how interesting light can be if we perhaps move it to light our model from behind. By placing our light at approximately a 45° angle behind the model, it still enables us to, in effect, wrap light around the front of the model. This, of course, is dependent on the model's position, which is the key factor to making this work.

As you can see in the images above, in the shot on the left, the position of the light works to sculpt the model's figure without losing detail on the opposite side in the shadows. But, the second image, with the light to the right of the camera just doesn't have the same impact, even though the model's pose is the same.

The light shaper used is a Bowens 100x40cm softstrip softbox, rotated on its axis around 30° to paint a lovely arc of light on the floor and angled down to feather the edge.

Silver and light

WE ALSO have to bear in mind that the colour of the finish in a light shaper can make a difference to our light – its output, its effect on contrast and the degree of light fall-off.

For example, the beauty dish – which uses a parabolic reflector to distribute light towards a focal point and is very popular with beauty/fashion photographers – generally comes with both a white and a silver finish, but both have a definitive difference in their output and effect.

A light shaper with a white finish will generally give a slightly softer, more even-toned light throughout its spread, whereas one with a silver finish will give a more contrasty, crisper light and a shorter light fall-off. Colour difference can affect the exposure of your shot, too. Light shapers with a silver finish can increase the light output even though you may not have changed any settings.

The above right image shows a split comparison between a white beauty dish and a silver beauty dish. Both lights are in exactly the same position, and the light and camera settings are unchanged. However, the white dish gives a softer light with a nice, even graduated tone from highlight to shadow.

The silver dish actually increased the exposure by around ⅔ stop, causing the highlights to be overexposed. It's quite evident that it has an increased contrast and a much shorter light fall-off from highlight to shadow area. Our shadows are also much harder than the lovely soft-edged ones from the white dish.

This comparison sample has not been retouched and is the 'before' image, so you can see the raw file differences straight from the camera. The additional picture (right) is the final 'after' image – the retouched version. In this instance, I opted for the silver beauty dish, purely because I loved the deeper contrast and shorter light fall-off for this shot.

Experiment for yourself and see how changing from a white finish to a silver finish can alter the feel and effect of the light in your shots.

'Light shapers with a silver finish can increase output even though you may not have changed settings'

A sliver beauty dish was used here for the deeper contrast it delivered

It's possible to feather the light with a series of reflectors

How to **feather light**

THE IMAGE above is one example of how I feather light, using just one light – a 100x80cm softbox, with the front and inner diffusers removed. When pointed directly at my model, it gives a very hard, unflattering light. But I 'feather' the light by angling the hard centre of light past and in front of my model and lighting her with the soft edge of the softbox light instead. By adding a gold/silver reflector on the opposite side of my model, I can also bounce some of the hard centre of light from the softbox back on to the model as 'fill' light.

To add some extra depth to the shot, I also use a standard bathroom mirror beside the reflector, to bounce some of the hard light from the softbox on to my background. This provides a light pattern and gives some separation and depth.

All this, but I've still only used one main light source!

It goes to prove that you should not be afraid to experiment and try out different techniques. It can give some wonderful results and make you think completely differently when it comes to lighting your subjects in the future.

Despite only one light source, multiple reflectors are used

A single softbox was used here directly above the camera

ALTERNATIVE LIGHT SOURCES

CREATING photographic images should be fun, so don't always think 'traditional' when trying to create something a little different. Sometimes you can produce the nicest work by experimenting with a random light source.

For instance, using a projector is a novel way to explore new techniques, and provides some good challenges for the photographer, too. The main issue is the power of a projector's output, or more precisely the lack of it. Remember, it has only a tiny bulb so it's not going to have a massive output for high aperture and fast shutter speeds. That aside, it can open up a whole world of fun.

The image above was shot with a projector light only. Find a nice selection of images based around your theme/concept, and then experiment. You never know what you might create. Just be prepared for slow shutter speeds and possibly higher ISO sensitivities to be able to capture these images.

Hard light can be used to make the light look like strong sunlight just after noon

Hard light

HARD light can be used for a multitude of purposes. It can add drama to a dark scene and reveal the contours of your model with contrasting tones, or it can be made to look like strong sunlight just after noon. It depends on which reflectors you use, and how you use them.

A prime example of this is when using a Fresnel light. Named after its inventor, the French engineer and physicist Augustin-Jean Fresnel, a Fresnel has that beautiful 'ringed' lens, like those found in lighthouses and on stage lights. It gives off a certain style of light that's just beautiful to work with.

Fresnels come equipped with a control lever, which enables the user either to zoom the light into a more controlled 'spot'-type light, or to zoom out to 'flood' the scene. Either way, it provides a good, crisp, hard light source that's a lot of fun to shoot with.

In these particular shots, I wanted to replicate the midday sun, with hard shadows and punchy highlights.

Fresnels come with a control lever to zoom the light

SIX TOP TIPS

1 Large and small softboxes

Remember, in light theory, a large softbox doesn't cover a large area, and a small softbox doesn't cover a small area: they both cover the same areas. The difference is just that a large softbox gives a slightly softer light, and a small softbox gives a slightly harder light.

2 Surface bouncing

Bounce light off a big surface, such as a wall, to add a lovely soft fill to your subject. Just be aware that a coloured wall will reflect its colour in your fill light onto your subject to give a colour hue that may not look so good. Keep in mind that you can also use the wall situated behind your shooting position and use that effect as your main light.

3 Shapes

You can subtract light by introducing shapes. Place objects in front of your light to create shapes and patterns on your subject – things like branches/big leaves from a plant are perfect for this. The distance of the plant from the light source can alter the size and density of the shadowing effect on your scene, so try moving it closer and then further away to experiment. An object of any shape can be used, so just play around to see what effects you get.

4 Reflectors

Reflectors are a fun way to add fill to a shot, but they can also add extra depth and dynamics to a particular part to enhance a detail. Instead of using the normal reflectors available, try using things such as small mirrors to bounce small concentrated shapes of light into a particular part of your scene. Anything reflective can be used, even tin foil, which can give some amazing results. Remember, light can be direct or feathered.

5 Hard or soft light

This can be used to create a particular mood or atmosphere to your shot. Be careful when using directional hard lighting on a female subject, though. If the light is angled too far to one side such that it skims across the surface of your model's face, it can enhance texture and detail, which could end up being a little unflattering on the model. And nobody wants that!

6 Background lighting

When a single light is lighting both model and background, and they're both very close to each other, you risk the background being overlit.

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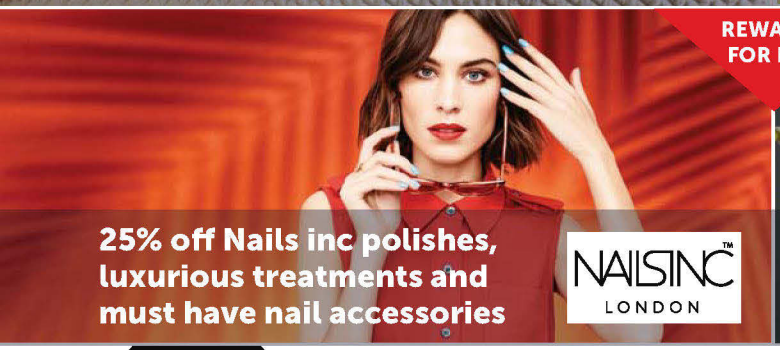

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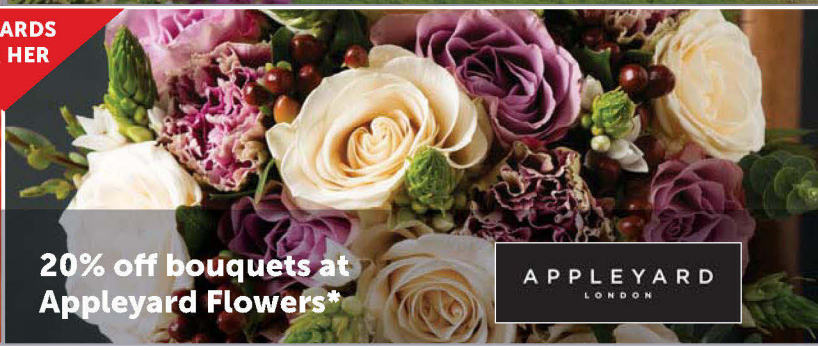

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Photographing action scenes like this is all in a day's work for Helen

Helen's Top Tips

Personal qualities

You must be a 'people person' to do a job like this. You need to be able to get along with everyone, and they need to be able to trust you. You also need a lot of patience. It's useful to be able to turn yourself into human origami in order to shoot in confined spaces without getting whacked by an elbow, a lighting boom or a swinging sword.

Know your equipment

Learn the ins and outs of your camera because you don't have much time for fumbling. I shoot everything in fully manual mode so that I have control. I also don't change lenses on the set – I have a different lens on each camera, so if I want a different lens I just pick up a different camera. This minimises the risk of getting dust on the sensor as I'm often shooting in hostile environments. After each shoot every picture has to be tagged with the names of every actor and crew member, the location (both fictional and real world) and any special equipment, such as 'Steadicam'.

Shoot everything

On a set like *Game of Thrones* there are dramatic pictures everywhere I look, so I shoot everything, all day, because you never know which pictures will become the great ones. Sometimes they include not those on my must-have list, but an unguarded moment that was over in a second. I always shoot while they're filming as that's when the actors pull out all the stops and give their best performances. In between I do a lot of behind-the-scenes shots too. Only about 10% of my work is posed in the studio.

FORTHCOMING NIKON SCHOOL COURSES THAT MAY INTEREST YOU

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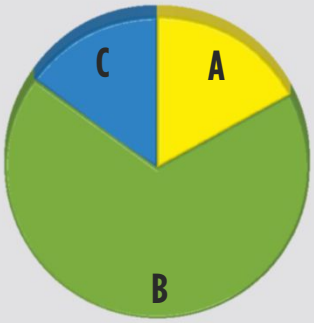

In AP 18 June we asked

Do you watermark the images you post online?

You answered...

A Yes	**17%**
B No	**68%**
C I watermark on an image-by-image basis	**15%**

What you said

'I only put small images (c. 1,000 pixels maximum dimension) on websites – never full-size ones.'

'I don't put much online, but if I do put up anything remotely large, I create hidden watermarks as well as any showing it is my work. The hidden stuff is a lot harder to remove, because it is difficult to find.'

'I sometimes watermark things on my pro site, if I've done an event shoot for organisations where individuals can buy prints. Otherwise, someone will just pinch the online version. I don't use them for anything else.'

Join the debate on the AP forum

This week we ask...

Do you use YouTube to learn more about photography?

Vote online www.amateurphotographer.co.uk

Tweet of the week

Royal Mail Stamps @Royalmailstamps

This stamp commemorates the Battle of the Somme's 100th anniversary. By suspending a poppy in a water tank and adding coloured dyes, Giles Revell creates a truly painterly shot.

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LETTER OF THE WEEK

Really old lenses on modern cameras

I have read your articles on using old lenses on modern DSLR cameras (AP 23 April) with interest. However I do not consider the lenses used as being 'old'. Here is a photo of my really old lens, circa 1890, mounted on a Canon EOS 5D. I have taken a number of pictures with this combination to see the difference between today's cameras and lenses, but there is not much difference considering the 126 years in between. The lens has a focal length of 200mm and had to be mounted on a long extender tube in order to focus, which is about 1.5 metres to infinity (and beyond!).

Pete Bedell, Co. Dublin

Pete Bedell attached a lens dating back to 1890 to a Canon EOS 5D

As long as the back focus distance of the lens is larger than that of the native one required by the camera, it should be possible to use extension tubes and adapters to mount a lens and make it work, no matter how old – Richard Sibley, deputy editor

LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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Getting the best deal

The time had come to buy my wife a new camera. She decided on a bridge camera for the combination of versatility and lightweight, and wanted some level of weatherproofing. We compared all manufacturers' web pages, and she decided to go with a Panasonic Lumix DMC-FZ-330. So I began researching prices in AP and online (ignoring online retailers I had never heard of). I also phoned our local independent camera shop. He was the cheapest by over £20, and could get us the camera by the next working day! Now I know that £20 in a £400+ purchase is not a great deal, but it's worth having, so let's hear it for the local camera store – and Camera-Box in Kettering, in particular. While in the shop, we could handle the camera, check the in-box accessories, buy a suitable filter, and chat about cameras and accessories with people who knew what they were talking about – so different from the Amazon experience.

Mike Gosling, Northamptonshire

It's great to hear of a local retailer being the more affordable option, when we are so often told otherwise. Even if the camera was £20 more expensive, it is worth supporting your local retailer. That £20 buys you the chance to try out the camera; receive advice on how to use it; and receive after-sales support, should something go wrong. Also, you can walk immediately out of the store with a box under your arm – Richard Sibley, deputy editor

Viewfinder issues

With an increasing number of CSCs acquiring eye-level electronic viewfinders, spectacle wearers frequently bemoan the difficulties they encounter. Here's a simple solution: contact lenses! I think they are the most important accessory for a visually challenged photographer.

I have used glasses and contact lenses over the past 30-odd years, and am amazed at the progress that's been made. I'm now 70 years old and require varifocal lenses in my spectacles and contact lenses.

Apart from when using a camera and for everyday use, contact lenses have many advantages: they don't steam up, are not affected by rain, they are great when playing snooker, they make using a telescopic sight on a rifle much easier, you can't break them by sitting on them, they don't irritate the bridge of my nose or my ears, and they make me irresistible to women (well, maybe I exaggerate).

Steve Bingham, County Durham

Lens comparison

It would have been nice in your review of the Sigma 50-100mm zoom (AP 18 June) if you could have compared its image quality with those of Canon's 50mm f/1.8, 85mm f/1.8 and 100mm f/2. The combined price of these three lenses is less than that of the zoom, as is their combined weight, and they all cover 35mm full frame and take 58mm or 52mm filters. I'm sure it's a fantastic lens, but to a Canon user it looks like a solution in search of a problem.
Harry Gill, via email

I agree that such a comparison would be useful for Canon users. However the lens is also available in a Nikon mount, so to make things fair we'd have to do exactly the same set of comparisons with the Nikkor 50mm f/1.8G, Nikkor 85mm f/1.8G and Nikkor 105mm f/2D. As we have finite space in the magazine and limited time with the lens, I'm afraid this is impractical. Yes, the Sigma 50-100mm f/1.8 DC HSM | A (see right) offers the advantage of not having to change lenses between shots, which makes all the difference in fast-moving situations – Andy Westlake, technical editor

Filter folly

May I stick my sixpence worth regarding the email from John Heywood about some judges ('A reminder to judges' in AP 9 April)? I used to be a member of a photographic club in a town in North Yorkshire. It had been suggested that I enter a club competition the following week. I got very brave (for me) and entered three pictures; the one I was really proud of was a ship in the sea between the islands of Labuan and Singapore. It was taken through the window of an RAF Argosy transport aircraft used by the crew when dropping supplies to troops on the ground. With the wake of the ship from the bow plus the waves in monochrome and us directly overhead, I thought it was great.

The judge went through the pictures and when it came to my picture, proceeded to tell me that had I used a haze filter it would have removed the patch of thin cloud that spoilt the picture. I thanked him for his information, and he looked at me and said: 'You do not seem to be convinced'. I replied, 'I'm not in full agreement with what you say; first I had a haze filter on the front of my lens, second I must admit that I was not aware that the smoke coming from the diesel engines of the ship which is immediately above the ship's funnel could be removed by use of a filter!" I received no answer to how it could be done. Not long after this, I was posted south to what used to be Huntingdon, to RAF Wyton. Happy days in the '60s!
M E Harris, Darlington

Advice is always useful, if well intentioned. However, it should always be remembered that there is no right or wrong answer when it comes to art, only opinions, and some are more authoritative than others – Richard Sibley, deputy editor

Sigma's 50-100mm f/1.8 lens

In next week's issue On sale Tuesday 12 July

Fever pitch
Gerry Cranham reveals how he photographed the 1966 World Cup final in colour

Lens craft
Michael Topham gives us the insider scoop on his recent visit to Sigma's production facility in Japan

DxO Optics Pro 11
Rod Lawton reviews the image editor that aims to correct lenses' optical flaws automatically

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

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Amateur Photographer, Time Inc (UK) Ltd, Pinehurst 2, Pinehurst Road, Farnborough, Hampshire GU14 7BF
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Calatrava Bridge
Canon EOS 6D, 17-40mm, 465secs at f/14, ISO 100

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City sights

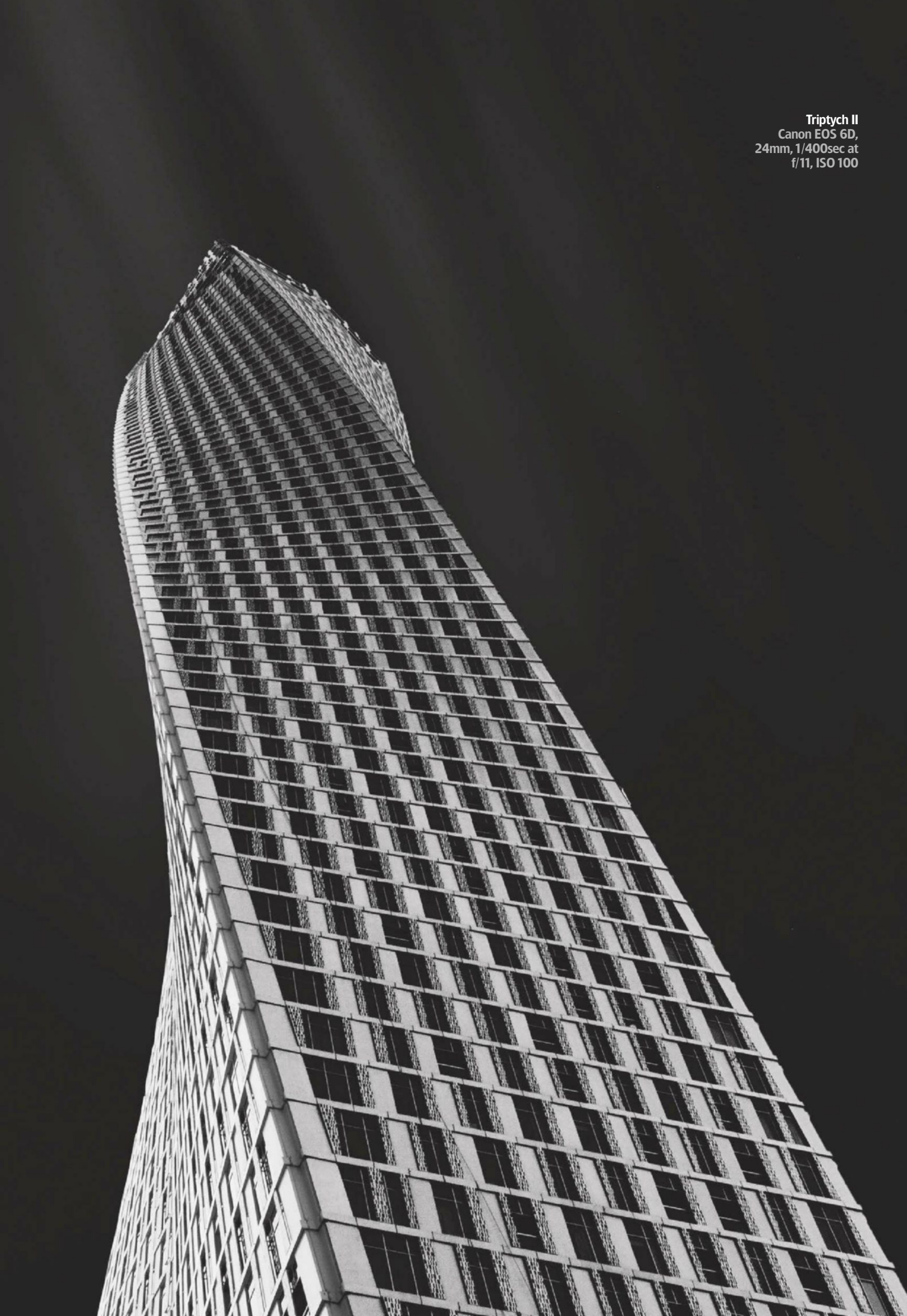
Noel Baldewijns creates highly distinctive photographs of modern architecture captured in glowing light and beautiful black & white. **Tom Peck** talks to him about his evocative images

The city, like any landscape, can be a photographic safari. The sweeping skylines and intricate details of the streets can be utilised to create images that are at once familiar yet at times strangely alien. If you look through any portfolio of street photography you'll notice that while you recognise the things you're seeing, the photographer has somehow succeeded in drawing out something a little different.

It's the same with architecture photography. So many of us make the commute to work with our eyes down and our ears plugged with music. How often do you stop, pause the tunes, and let your eyes soak in the monolithic works of art that almost seem to touch the sky. And how often do you photograph them?

Taking record photographs of buildings is simple, but creating artistic interpretations of architecture is quite a different matter. If you're looking for inspiration, then the work of Belgium-born Noel Baldewijns is a great place to start.

Noel's beginnings are not what you'd expect. For years, he worked in the chest-beating, high-pressure madness of the European finance industry. He's retired now, but that doesn't mean he's slowed down. In fact, Noel decided to swap crunching numbers for calculating exposures. He had long been interested in



Triptych II
Canon EOS 6D,
24mm, 1/400sec at
f/11, ISO 100

photography – Alfred Stieglitz is a particular favourite – and decided to use his retirement to get his creative juices flowing. Thus he decided to pick up a camera and take to the streets to see if he could create a body of work that would bring out the character of the buildings he had so often in his career found himself occupying or simply gazing at.

Noel's primary subject matter is the ultra-modern constructions of Norman Foster, Frank Gehry and Santiago Calatrava. These architects are at the forefront of the modernist form of buildings. You'll know the kind of style being spoken about – uncluttered, clear structures, focused on lucid forms, very geometric and very minimalist.

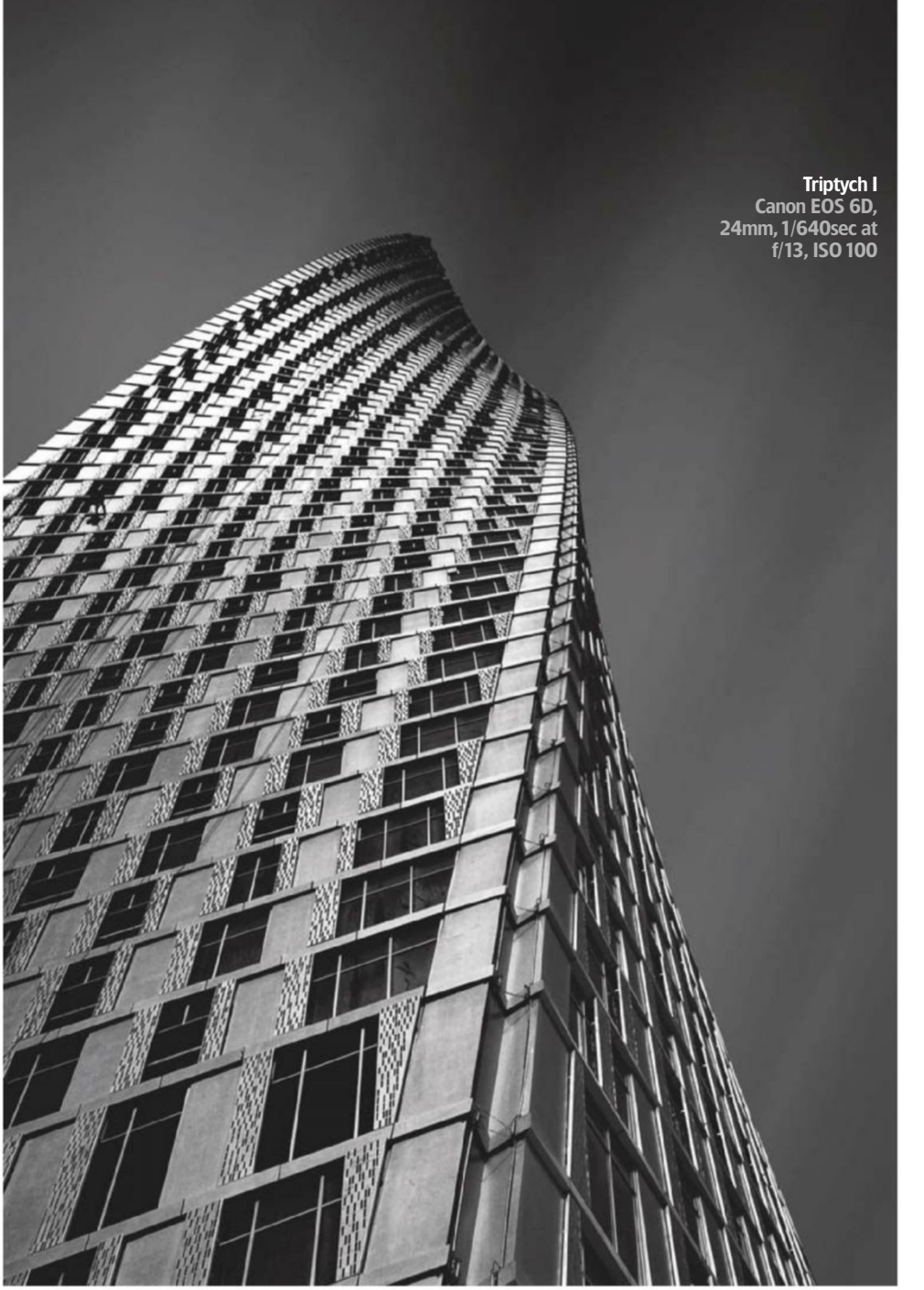
In the UK, Foster is perhaps best known of the three – think of the highly sculptural shapes of buildings like the Gherkin in London. Gehry is known for his deconstruction and reformulation of building shapes that are sleek and playful, such as the Museum of Modern Art in New York and the Walt Disney Concert Hall in Los Angeles in the USA. Calatrava creates buildings that reflect natural shapes and rhythms. He takes inspiration from things such as birds with outstretched wings (Lyon railway station in France) and a turning torso (Turning Torso Tower, Malmö, Sweden).

Noel's images attempt to echo the modern feel of these buildings. The look is strongly stylised, with a black sky, streaky clouds, segments of buildings and dramatic lines, and the pictures are always sleek and dramatic. The photographs are an attempt to reflect the borderline adrenaline rush that he feels when viewing these incredible buildings.

'Calatrava's designs are based on birds and human bodies in motion, such as dancers, sportsmen and so on,' says Noel. 'This leads almost always to overwhelming structures. It's almost as if the buildings have the intention of flying away. From other buildings you can see the inspiration of insects and even musical instruments.

Tripod
Canon EOS 6D, 17-40mm, 202secs at f/9, ISO 200

Bug
Canon EOS 6D, 24mm, 426secs at f/11, ISO 100



Triptych I
Canon EOS 6D, 24mm, 1/640sec at f/13, ISO 100

'With Foster's designs, I'm attracted by how functional they are. When you walk in the City in London, there's a whole area developed by him where there is a play of light surrounding these buildings. Gehry and his swinging constructions are well known. I'd like to create a photographic series with different parts of his design. With all these photographers the buildings and structures are quite difficult to shoot, but the results can be massively rewarding.'

Capturing the scene

Noel's images go way beyond simply being photographs of buildings – it's a style that takes modernist architecture as its catalyst. The difference between photographing buildings and photographing architecture is rooted in what Noel refers to as the emotional content in the images.

'Before I even pick up my camera, I try to connect with the master architect by actually researching them,' he says. 'I find out what their background is, how they

Grasshopper
Canon EOS 6D, 17-40mm, 429secs at f/10, ISO 100

'It's not like I wake up in the morning and decide to go out and shoot... this doesn't work. I prepare a long time in advance'

think, and what they were trying to convey when they worked on the plans for the building. I combine this research with my own focus, such as what do I want to convey with my work? What things do I want the viewer to experience when seeing my images? What story do I want to tell?'

Noel then spends time carefully planning everything before making the images. 'It's not like I wake up in the morning and decide to go out and shoot,' says Noel. 'For me, this doesn't work. I prepare a long time in advance, find out what surrounds the construction, how I [can] get access and permission to photograph, what hour the sun rises and how the sun will turn around the construction. Nearer the time of the actual shoot I'll check the weather forecasts because I want to know if and when there will be clouds and what type of clouds. If the weather is not what I need, then I'll cancel the trip. So you see, preparation is time consuming, and often travelling is involved so I really need to prepare. No preparation means no successful shooting.'

The impact of the images is a combination of photographic technique, composition, use of an ND filter to ensure he can achieve the necessary slow exposures and capture the streaking clouds, and then black & white post-processing. Noel describes how he likes to keep his pictures 'tight', with no distractions, and how everything is pared down with a minimalist aesthetic. He is not afraid to use negative space as this balances the building and allows for a chiaroscuro interplay between sky and building.

Above left: The Office
Canon EOS 6D, 24mm, 211secs at f/11, ISO 200

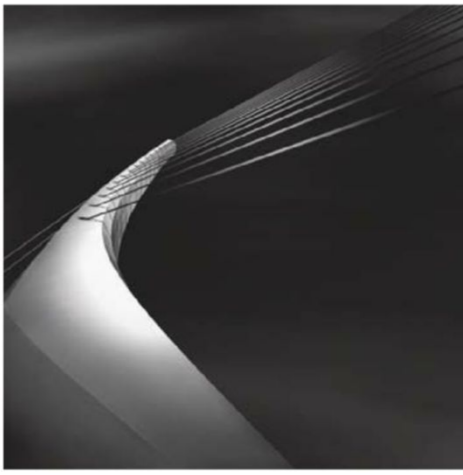
Above right: Duo
Canon EOS 6D, 18-200mm, 331secs at f/7.1, ISO 100

Far right top: Strings I
Canon EOS 6D, 17-40mm, 464secs at f/13, ISO 100

Far right middle: Strings II
Canon EOS 6D, 10-20mm, 1/1,250sec at f/5, ISO 100

Noel explains the process of making an image. 'I start measuring the light in manual mode,' he explains. 'I determine the white point in the expected frame, then I make some test shots. For me, the most interesting settings, if possible, are 1/200sec at f/8 at the lowest possible ISO, which is usually ISO 100. Depending on the available clouds and what I want to achieve, I will then slow down the exposure by 13-16 stops. I use a transformation table, so 1/200sec with 16 stops becomes an exposure time of about 5 minutes. When I use more than 10 stops, I add 40-50% extra exposure time. So in the example above, the 5 minutes becomes 7 minutes.

'Most of the time I need to do more than one shot to get the result I want, so taking the photo I am looking for sometimes lasts



around an hour. I cover my camera with a big dark mantle or cover to avoid light leakage. Mieke [my wife] made the mantle for me. It starts at the front of my lens, goes over my camera and covers the ballhead and a part of the tripod. I sometimes get strange reactions from people and once I was questioned by the police!'

Finally, Noel converts his image to black & white. 'I've previsualised the image from the start in monochrome,' he says. 'It affects how I see the shoot. I'm already seeing the drama in the final image, and I then bring that out using luminosity masking in the post-processing. This gives the images a sense of timelessness.'

Indeed, the light does seem to shine from the images because they positively glow. I ask Noel about his approach to abstracts – is there a different way of 'seeing' an abstract versus 'seeing' the whole?

'It depends on how I feel that day,' he says. 'Some buildings are very impressive and need to be photographed as a whole. When you look at my sporting stadium shots [see top image, pages 24-25], I photograph them as a whole because of the exciting design. For me, they sort of look like a bug, so I don't see any reason to mask that by going abstract. I just see the bug shape. But at the same time I keep my own dramatic style. On the day that I shot the stadium there were thunderstorms in the air, which created a great atmosphere and gave a nice backdrop of moody clouds right behind the stadium. In my preparation I never thought to shoot abstract there. Other buildings, you can't help but shoot them as abstracts.

Having spent his working career in the European financial industry, Noel retired in 2011, took a degree at the Academy of Fine Arts in Heusden, Belgium, and has since dedicated himself to black & white imagery of modern architecture. To see more of his work visit **www.nba-photography.org**

For example, when I walked around the City of Arts and Sciences in Valencia, Spain, I felt Calatrava must have been very proud creating this. So I started to look around for a place that could honour that feeling. There was a pedestrian bridge that offered the ideal perspective. After a few hours I came up with the idea of looking at that bridge upside down (I did this on my iPad, which is connected to my camera), and I had the shot [see page 22]. I could previsualise a peacock, the symbol of pride. I would never photograph that bridge as a whole.'

Noel's images capture the sleek, radical and yet organic, sensual forms of the buildings he photographs. It's a style of imagery that feels very uncluttered and modernistic in its approach – very much a 21st-century eye. AP

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Piotr Skoczylas
Piotr is a London-based surrealist portrait photographer who first started shooting in 2012, and since then has found surreal art to be a way to connect with the world and to express himself.
www.piotrphotography.com

All the things we say

By experimenting with a host of concepts, **Piotr Skoczylas** shows us how he created this surreal abstract image

There was a very dark period in my life when I was feeling lonely, frustrated, angry, stressed – all the emotions you don't want to experience. But sometimes you need to hit rock bottom to find out who you are and where you want to go.

I was lost for a really long time, trying to find the way to live, to be myself. From a young age I was interested in photography, music and graphic design. Eventually, I found surreal art to be my escape.

I was experimenting with a lot of different concepts, but the double-exposure technique was something so different that I decided to take this idea and recreate it in Photoshop. My work is not traditional texture overlaying, but photo manipulation, which involves two, three or more processed images.

The technique

To recreate this technique in Photoshop, you need to know how to use just a few tools, namely blending modes, masks and basic adjustment layers such as curves and colour balance. For the base image I found that photographing the model against a brighter background, so you can see your subject almost as a black silhouette, helps to overlay layers later in post-processing.

For the second image, I preferred something that could break my subject's natural lines, such as a cityscape or forest. After that, I worked with textures to overlay the whole image, such as dust, blurry raindrops or street lights. I usually go one step further, adding light leaks to make my artwork 'pop'.

Top tip

ALWAYS stay connected with the natural world and use it for inspiration. It's an endless space from which you can take images. Textures, colours, people, stories around you – everything can be a source of inspiration. From a technical point of view, make sure you always have your camera with you and keep shooting. I shot the blurry raindrops you see in this tutorial in one of my favourite coffee shops. I was just playing around with the depth of field while sitting next to a large window. This series of photographs ended up being on the top of my most often-used textures.

KEY IMAGES

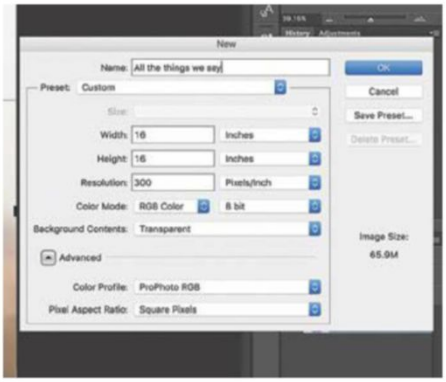
For the base image, Piotr shot his model as a near black silhouette, which helps when overlaying further layers

Piotr wanted another dimension for his image, so he took this picture of rain and added it to the final composition

For the secondary image, Piotr selected this picture taken from the bottom of a canyon

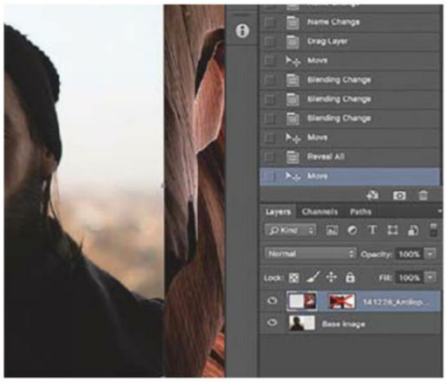
ALL PICTURES © PIOTR SKOCZYLAS

STEP BY STEP



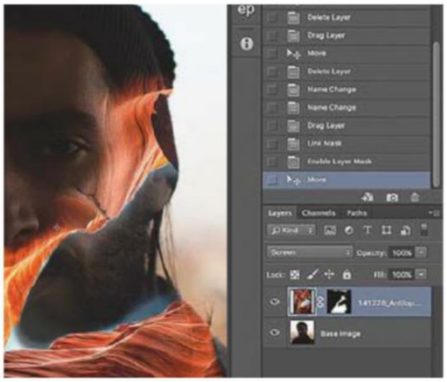
1 Open the base image

Remember the settings before you start. If you wish to print, start by working at 300dpi and ProPhoto RGB colour space. It will not only give you extra depth when sharpening the image at the end, but will also help you to get rich colours. These may be small details, but they make a difference.



2 Open the second image

With the base image kept on-screen, open the second image that you want to overlay your first. Make sure you use an image that will break your first subject's shape and form.



3 Change the blending mode

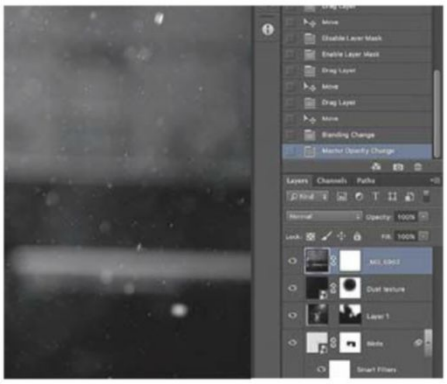
With the second image selected, change the blending mode to Screen and then reposition it. You want the sky in the canyon image to be on the model's mouth, so you can create a crack in his 'head line' on the left. Then you can mask the unwanted areas.

4 Reveal the sky

We want to reveal some of the sky in the face, so start painting white under the canyon photo to perfectly blend it with the background and create a more surreal, abstract look to the image.

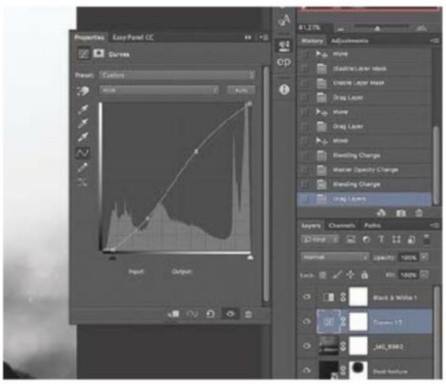
5 Add texture

Add birds, a dust texture for extra depth and a forest texture on the model's head. Change all the images' blending modes to Screen and Mask unwanted areas. Pay close attention to the eyes. You don't want too many textures over the model's eyes, nose and forehead. You still need to see he is human!



6 Bring in the rain

I want to add one final texture to the image – a shot of rain. With this imported and at the top of the layer stack, change the blending mode to Screen.



7 Contrast and desaturation

While doing this, you need to remember that most of the layers added in Screen mode will be a bit brighter than those in other modes. Use contrast to add depth and reveal the upper part of the model's face.

8 Add the lens flare

Change the blending mode to Screen again and position it at the beginning of the canyon. Mask the image on the model's face. Always look for the source of light when doing this. Don't put extra light layers where they don't belong. It may be a surreal image, but it still needs to have some sense of reality!

9 Final touches

Add more contrast to the whole image. Add yellows to the Highlights and just a bit of blues to the Shadows. Those two steps will help you to make the whole thing 'pop'. Don't be afraid to experiment with the sliders and curves. Sharpen the image using High Pass filter, and you're done!

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California girl

We look at **Andre de Dienes'** images of and relationship with **Marilyn Monroe**

There are plenty of stories about the relationships formed between photographers and their models, but perhaps none has been so intimate as that between Andre de Dienes – a fashion photographer for *Life*, *Esquire* and *Vogue* – and the then unknown 19-year-old model Norma Jeane Baker, later known as Marilyn Monroe. The resulting images are featuring in an exhibition called 'Andre de Dienes: Marilyn and California Girls' that is currently showing at the Steven Kasher Gallery in New York.

As Cassandra Johnson from the Steven Kasher Gallery explains, Andre was in California in 1945 looking for a model for his experimental nude photography.

'Andre reached out to a couple of different model agencies,' says Cassandra. 'One of them, the Blue Book model agency, said, "We've got this girl in my office really eager to get her start and she won't leave me alone. We're sending her to you."'

When Andre met Norma, he fell instantly in love, deeming her too innocent for nude pictures. Instead, he took her on a five-week trip to the mountains.

On the road trip, despite having much of his kit and negatives stolen, Andre produced some of the first popular images of Marilyn. The shots resulted in her appearance on her first magazine cover (on *Family Circle*) and many other magazine covers followed quickly after.

These images now represent a seldom seen side to the early film star. Cassandra tells us: 'You really don't see photos of her at that age. Once she was renamed Marilyn Monroe, the studio sort of rebranded her. They chopped off her hair, dyed it blonde and started dressing her in a certain fashion. They were trying to market her as a sexpot so didn't really want those older, more farm-girl-style pin-up photographs of her looking quite innocent to come out. Which is what you see in a lot of the early photographs by Andre.'

End of the holiday

According to Andre's memoirs, he had to cut short their road trip and rush back to his New York studio after learning that a friend had been killed in a car accident. Sadly, his romance with Marilyn did not survive the move, but the couple remained friends and would meet sporadically for photo shoots.

ALL PICTURES © ANDRE DE DIENES

Marilyn Monroe, Tobay Beach, Long Island, New York, summer 1949

Marilyn didn't see Andre for a few years, but in 1949 she called him while on a promotional trip to New York for her first film. She said: 'Let's make history,' and asked him to take pictures of her on Tobay Beach, Long Island. He found her changed into 'a magnificent, elegant young woman, sophisticated like [he had] never before seen', but was glad when they got to beach and she dropped her new image, returning to the casual girl he preferred.

Bel Air alleyway

Andre continued to photograph Marilyn during her increasing fame and consequent disenchantment with her life as a star. He recalled how Marilyn called him one day, when she couldn't sleep, to take some photographs of her posing 'sad and lonely'. Cassandra tells us: 'She called him in the middle of the night, they went out into an alley behind the Bel Air Hotel and he shot her with no make-up, almost in tears. About that time there was a lot of negativity around her. The studios were taking advantage of her. A lot of people say that they

Unearthed images

A NUMBER of Andre de Dienes' photographs almost never saw the light of day. After a storm damaged his house and photo collection, Andre buried the pile, unsorted, in his garden. Many pictures were destroyed in the process, but 10 years later he dug them up and managed to salvage some of the negatives.

The experimental prints he made from these shots remained lost until five years after Andre's death, when his widow found them in his garage by accident. 'Nobody knew they existed,' Johnson tells us. 'After he passed away, his wife and the studio were making modern prints, and they later discovered the lifetime prints which were very different. So they are very rare.'

were feeding her drugs, so she was really going through a difficult time.

'I think the interesting thing about Andre's work is that you really see the transition. You see this innocent young girl looking to get into the movie business and then it jumps to these very forlorn-looking shots of her after she's been ridden hard by the system.'

Lifetime prints

Andre remained friends with Marilyn until her death from a barbiturate overdose in 1962. He went on to create a series of surreal images from his Marilyn negatives using techniques he had experimented on in his nude work, such as photomontage and double exposure – sometimes layering the negatives one on top of the other. Cassandra describes these images as 'very different and quite special, especially considering that he was working on them in the 1940s. This is well before Photoshop, so he was doing everything in the darkroom.'

Fifty of these 'lifetime' prints, together with a selection of Andre de Dienes' largely unknown pictures of Marilyn and his nudes, are on show at the Steven Kasher Gallery in New York, until 30 July.

Above: Marilyn Monroe reading the script for *Niagara*, 15 May 1952

Left: 'The Thinker', Marilyn Monroe, north of Malibu, California, 1946

Read our full interview with Cassandra Johnson and see more images of Marilyn at www.amateurphotographer.co.uk/Dienes

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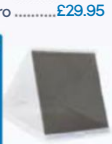

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Curators Greg Hobson (left) and Russell Roberts

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One man's vision

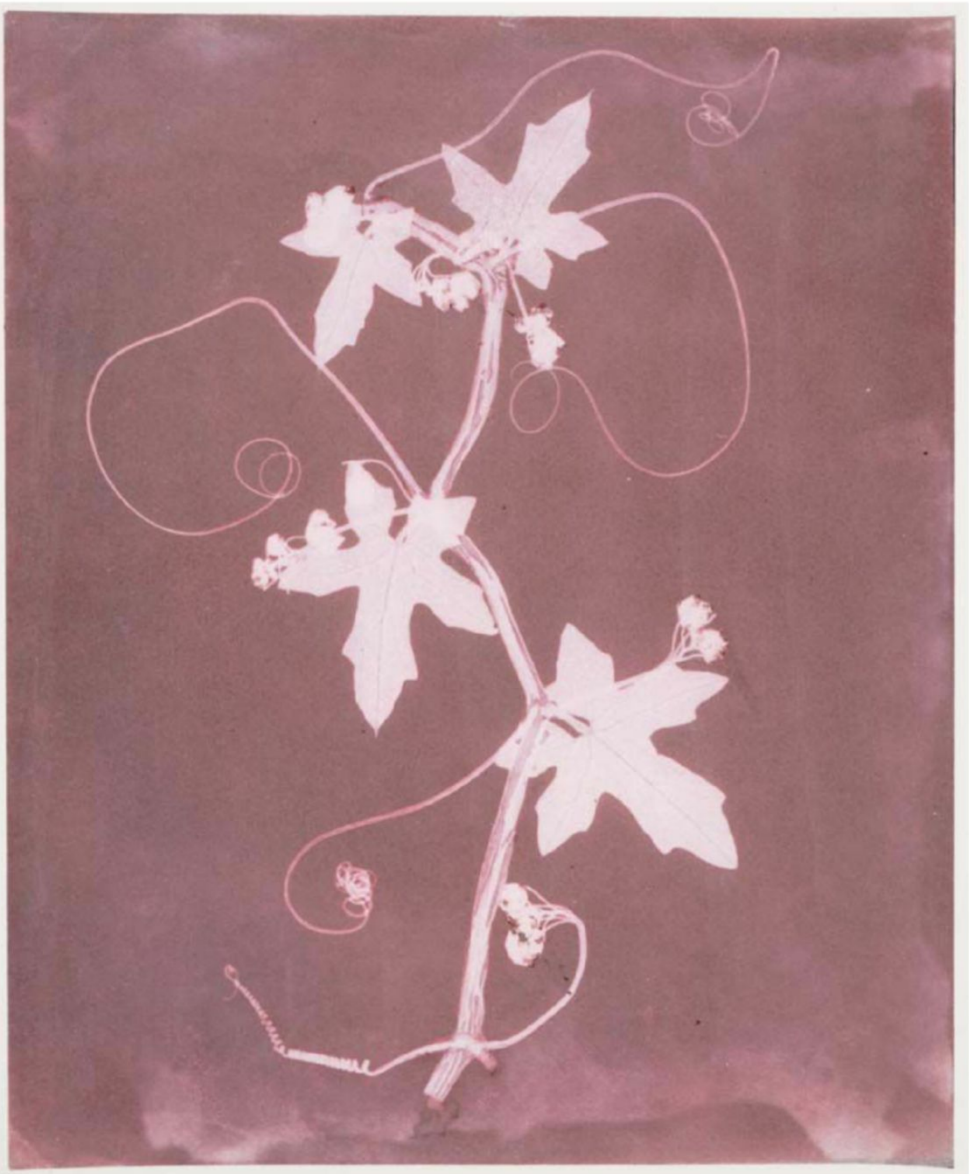
The life and works of **William Henry Fox Talbot**, the man credited as being one of the fathers of modern photography, are currently being celebrated in a major exhibition at London's Science Museum. **Chris Cheesman** reports

William Henry Fox Talbot was a scientist and pioneer of photography who invented what he called 'the art of photogenic drawing', where salted paper prints could be produced from a negative that subsequently led to a permanent way of producing photographic images in the camera. The earliest surviving photographic negative is of a window at Talbot's home Lacock Abbey in Wiltshire, taken in 1835 using an improvised 'mousetrap' camera.

In 1934, some 6,500 items were transferred from Talbot's former home to the Science Museum in London, which is currently holding the exhibition, Fox Talbot: Dawn of the Photograph. This exhibition charts the birth of photography within the industrial, cultural and social context of the 19th century.

Yet, according to the show's curators Greg Hobson and Russell Roberts, the announcement of Fox Talbot's photographic invention in January 1839 may not have happened at all if it hadn't been for his mother and Talbot's rivalry with Frenchman Louis Daguerre.

Almost 100 of Talbot's works feature in the exhibition, alongside one of the earliest surviving photos by Louis Daguerre, the Englishman's chief competition in the race to reveal photographic inventions to the world. Talbot wasn't a natural PR man and, with one eye on the potential commercial success of his invention, it was his mother who spurred him into action – fuelled by competition from Daguerre on the other side of the Channel.



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The English Vine (*Bryonia Dioica*), probably 1839, by William Henry Fox Talbot

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'The show taps into the "commercial imperative and industrial madness" of the 19th century'

Daguerre had been experimenting with creating a silver-iodide-coated copper plate, developed using mercury to produce a direct positive image, and by 1837 he was able to permanently fix the image. Talbot was keen to beat his contemporary to publication. Although Daguerre's invention was presented in January 1839, he continued to work on it and details of the Daguerreotype process were not published until August of that year.

'Talbot was enjoying photography and treating it as almost one of his many hobbies and interests, and there came a point at which he was compelled, largely by his mother, to do something that was going to be commercially successful,' says exhibition curator Greg Hobson.

'The show taps into the "commercial imperative and industrial madness" of the 19th century,' adds co-curator Russell Roberts. 'You have to think what would have happened to photography if there weren't this impetus following the announcement by Daguerre… he was an important inventor of a photographic process, which was kind of rarefied and did make a lot of money but could not be assimilated into mass production.'

Commercial publication

A large section of the show, which runs until 11 September, is devoted to *The Pencil of Nature*, which Talbot published five years after announcing his discovery. In fact, it was the first commercial publication to be illustrated using photographs.

Licence to use the invention cost a huge sum of money. Unlike now, with the technological democratisation of photography, back then the practice was limited to the few who could afford it. And using one of the inventor's processes was a tad more expensive than downloading the latest photography app, as it seems the rivalry between Talbot and Daguerre extended to the fees they charged for using their patented experiments. A licence to use Talbot's invention, commercially, would cost someone the equivalent of '£18,000' in today's money, according to Greg.

'In Britain, one had to buy a licence to be a Daguerreotypist as well,' says Greg. 'It was free everywhere except in Britain, because Talbot insisted on charging a licence for his.'

Although amateurs would have to pay only £300, the extent of amateur use was limited by the cost of equipment they needed. 'What people would do is buy the amateur licence and attempt to use it professionally,' adds Greg.

Given his leanings toward mass-market photography, you may wonder what Talbot would have made of today's prominent 'selfie culture'.

'I think it's weird to describe it as "selfie culture,"' Greg replies. 'It's an easy form to hang something on. I think what Talbot was moving towards was exactly where we are, which is this mass production and mass distribution of images… I think the only thing that would have surprised him is that people were able to use [their smartphones] so freely.'

Photography crew

The show also explores the relationships between the network of photographers who gravitated towards Talbot's process and inspired them to experiment in different ways. These include Anna Atkins and Calvert Jones. Asked how it differs from previous Talbot exhibitions, Russell says: 'We've wanted to keep the romantic, early scientific sensibility, but it's ultimately the industrial, commercial aspect of photography, which is often uncomfortable for certain historians and curators of photography because it doesn't allow them to pursue the value of Talbot's work as almost like a unique work of art and celebrate his subjectivity as an artist with a capital "A". For us, that is a small, incidental part. The art of photography that he describes in *The Pencil of Nature* is not art as others defined it.'

Russell credits Talbot as setting in motion 'a new way of seeing', through his writings and experiments.

Speaking at the press preview of the show, the Science Museum's deputy director Jonathan Newby said: 'The real significance of Fox Talbot's work was the invention of the negative–positive photographic process, the so-called "calotype negative" [patented in 1841], that

Top left: Talbot's depiction of Melrose Abbey in Scotland, taken in 1844 – five years after publication of his photographic discovery

Above: Talbot (right) and his former valet Nicolaas Henneman (far left) at Nicolaas's printing works in Reading, Berkshire, in 1846. Nicolaas made prints for Talbot's seminal book *Pencil of Nature*

made possible positive prints using a simple contact-printing process. It is interesting to note that this was a deeply scientific, chemical-based process, but the word "calotype" derived from Greek means "beautiful impression", so its artistic merit was recognised from the outset.'

Jonathan pointed out that the exhibition is testament to Fox Talbot's magical and industrial vision, as well as his ambitions for photography as a mean of mass production.

This exhibition is a rare chance to see the pioneer's work from the perspective of the social, cultural and industrial times in which he lived, and his influence on contemporaries. However, visitors will also be treated to some of the earliest examples of his processes that will be on display for the first time. AP

The exhibition, Fox Talbot: Dawn of the Photograph, is being held at the Science Museum, Exhibition Road, London SW7 2DD, until 11 September 2016. For more information visit **www.sciencemuseum.org.uk.**

Top right: York Minster from Top Lane, taken on 28 July 1845

Above right: Alexander Barclay's photo of Talbot's work on display at Lacock Abbey, Wiltshire, in 1934

Right: Talbot's portrait of his half-sister, Horatia Fielding, at her harp in 1843

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A passage to India

Zeiss Photography award-winning photojournalist **Tamina-Florentine Zuch** talks to **Jade Severs** about how she documented the Indian railway network

ALL IMAGES © TAMINA-FLORENTINE ZUCH/AGENTUR FOCUS

A young man gazes out at the warm light of sunset

As a child, photojournalist Tamina-Florentine Zuch would spend days wandering around the farm she grew up on, filming everything while commentating and documenting what was happening. These days, she holds a camera rather than a video recorder, but her aim is much the same, albeit on a larger scale and with more exotic locations. 'Although early on I was more interested in filming, my focus shifted to photography after I graduated from high school,' says Tamina-Florentine. 'Photojournalism and documentary photography are, for me, the keys to everything I want to do: travel, meet people, experience all the different worlds out there.'

Tamina-Florentine has certainly embraced that aim wholeheartedly. At just 25 years old, she has a diverse portfolio that reaches far beyond her home country of Germany. And that early experience has paid off – this year she took home €15,000 worth of Zeiss lenses after winning the Zeiss Photography Award, an international photography contest launched in collaboration with the World Photography Organisation.

The project that won her the prestigious accolade takes in the frenetic world of the Indian railway network. Over a period of several weeks, Tamina-Florentine set out to document the chaos and commotion found within the vast Indian rail network.

A woman looking into the Mumbai night. Beside her we see women from a variety of Indian cultures, all of whom sit in the ladies' compartment of this local train

Selling food on the suburban train in Kolkata

She took the prize-winning photographs during an exchange programme at the National Institute of Design in India while she was completing her fourth year of study at the University of Hanover. Staying in Gandhinagar, the capital of Gujarat in western India, from November 2014 to March 2015, Tamina-Florentine wanted to immerse herself in the cultural aspects of a new country, and find a big photographic project to work on. She decided to combine the two and travel around India by train.

'India has one of the largest and most widespread rail systems in the world,' she explains. 'Almost every corner of this massive country can be reached by train. As the distances are so far and the trains move so slowly, you can spend hours, sometimes days on one train journey. My idea was to get an insight into the life of the travellers.'

Planning the journey

A potential issue Tamina-Florentine faced was attending her course at the University in Gandhinagar, so she could not just pack up and disappear for a few months. Instead, she meticulously planned a series of trips that brought her back to her home base each time. It was a more disjointed approach, but just as productive, she says.

'Most train journeys took one to two days,' she explains. 'The longest I travelled without pausing was the train from Kolkata to Kanyakumari. I got on the train at 4am; I spent two nights on the train and arrived in Kanyakumari three days later at 11pm. It was really exhausting, though, especially because I had to share my bed with at least two other people and I was alert almost all the time to not miss a moment. I found the best length of travel time to get close to people and be able to concentrate full time were train journeys that took two days and one night.'

Apart from local journeys between Ahmedabad and Gandhinagar, Tamina-Florentine's project can be split into three sections, comprising three expeditions away from her home base. The first was a train north to Shimla.

'This place was high up in the mountains, in the foothills of the Himalayas. From there I travelled through the valley of the Ganges river to Varanasi,' she says.

The second trip was from Kolkata in the east to

Swathes of men attempt to board an already crammed local train in Mumbai

Kanyakumari, the southernmost point of India.

'One could say that the Arabian Sea, Bay of Bengal and Indian Ocean meet here,' says Tamina-Florentine. 'After spending a day resting at this magical place, I headed back north, travelling along the west coast to Mumbai.' The third trip took her to the interior of India, to Hyderabad and Hampi.

Above: A woman herds goats through the desert landscape in India

Below: Young women with their children in the ladies' compartment of a local train. The child sleeps in a makeshift hammock

Personal moments

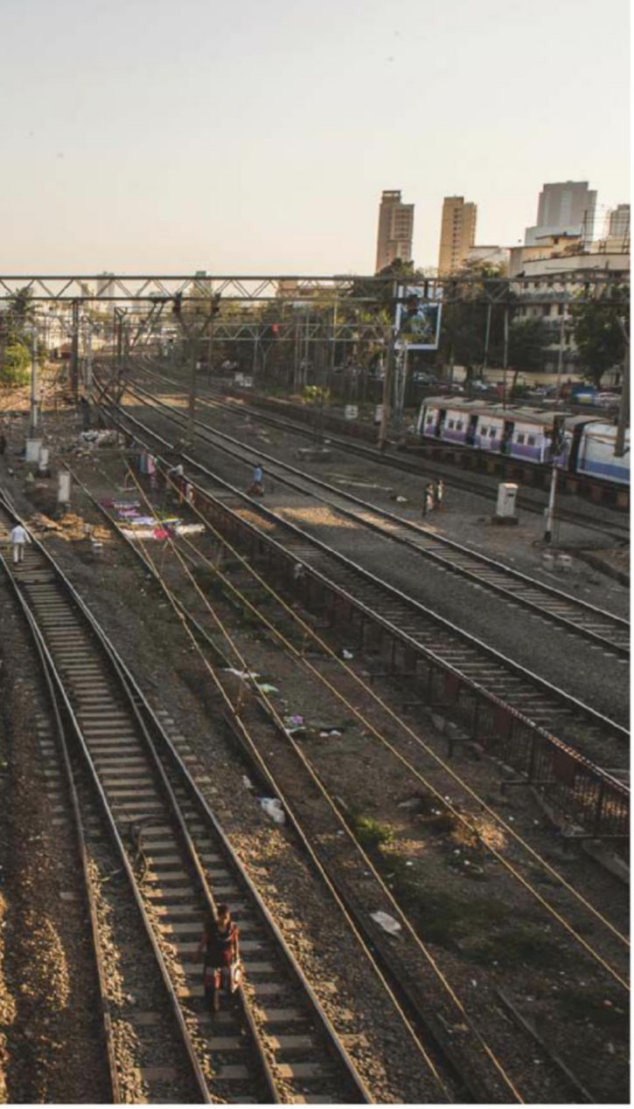
Anyone who has viewed documentaries on India will be well aware of the claustrophobic environment of Indian trains, which are packed full of passengers, some of whom opt to travel on the roofs of carriages. Tamina-Florentine says having to operate in these confines – manoeuvring through tight spaces – was to the benefit rather than the detriment of her photos.

'I used what available light there was, be it sunlight or the light coming from the electric lights on board the trains'

'Spending so much time in such a confined space with almost no privacy meant it was possible [for me] to get really close to the people,' she explains. The key to getting good photographs in this situation was to build relationships with fellow passengers, but being an outsider was also of use.

'As soon as I entered a compartment, the people would stare at me anyway: I am tall, blonde and pale. Although I wore appropriate clothing and covered my hair, I was never able to blend in with the crowd. So they saw me and then they saw my camera. Most of the time I started talking with the passengers first and took my seat. As soon as the atmosphere settled, I started photographing. Either people would tell me that it was fine with them if I took their photo, or I would look at them holding up my camera and wait until they would nod or smile. I hardly had any problems with people not wanting to be photographed.'

Tamina-Florentine did not always ask first, though: sometimes a moment demanded retrospective permission. 'I carried my camera openly with me all the time,' she says. 'Most of the time I used a



Nikon D800 with a 35mm lens. If I ran into a situation that seemed perfect, I wouldn't ask for permission first as that would have destroyed the moment. But I would tell them later that I took a picture. I guess all photographers have to find their own way of dealing with that. It depends on the topic, too. But for me and this particular story – being in a foreign country, capturing moments of privacy – it was important that the people didn't feel offended.'

That desire to get the true personal moment, unaffected by the lens of the camera, determined how Tamina-Florentine composed and lit her pictures.

'I never used flash,' she reveals. 'I used what available light there was, be it sunlight or the light coming from the electric lights on board the trains. For me, it is all about light, atmosphere and composition.'

Tamina-Florentine stipulates that good lighting was an incredibly important factor when it came to composing her images. 'The best light was to be found early in the mornings and shortly before sunset, when the sunlight would flood through the window and fill the compartments with this beautiful dusty light,' she says.

Above: An evening shot of a local train in Mumbai

Above right: Two women and a child wrapped up against the morning cold, while behind them a man offers a prayer to the sun

Tamina-Florentine Zuch currently lives in Hanover, Germany, and is studying photojournalism and documentary photography. You can see more of her work at **www.tamina-florentine.com**

Composing the shots

When it came to composing her images, Tamina-Florentine would focus on a situation that would reflect a particular mood or feeling. Often she would look for multiple situations occurring within a single frame to emphasise these emotive moments. 'I would try to unite more than one of these situations in one shot,' she says. 'For example, the photograph I took of a man praying in the morning sun, while a family sat together cuddled up in blankets against the morning cold, conveys this well [see above].'

Many of her images have the spontaneity that suggest an easy job for the photographer – that the trains are full of life that she just had to sit back and record it. However, this was not the case at all. 'Sometimes I had to wait hours or even days for one picture,' reveals Tamina-Florentine.

'[It was] also important for me not to have too much presence in the picture as a photographer. I stuck to the people for a long time until they got used to me and my camera. After a while, they ignored me and that was the time when I could start to work.'

This determination and patience to get the right shot will be key in Tamina-Florentine's next project. She has decided to cover the huge – and currently very relevant – topic of migrant workers. But rather than the workers themselves she will focus on the families they have left behind and the situations that have led these workers to leave their home country.

It will require extensive travel and be incredibly demanding personally, but having already travelled 20,000km [12,427 miles] along the railways of India, she is no doubt ready to undertake such a challenge. AP

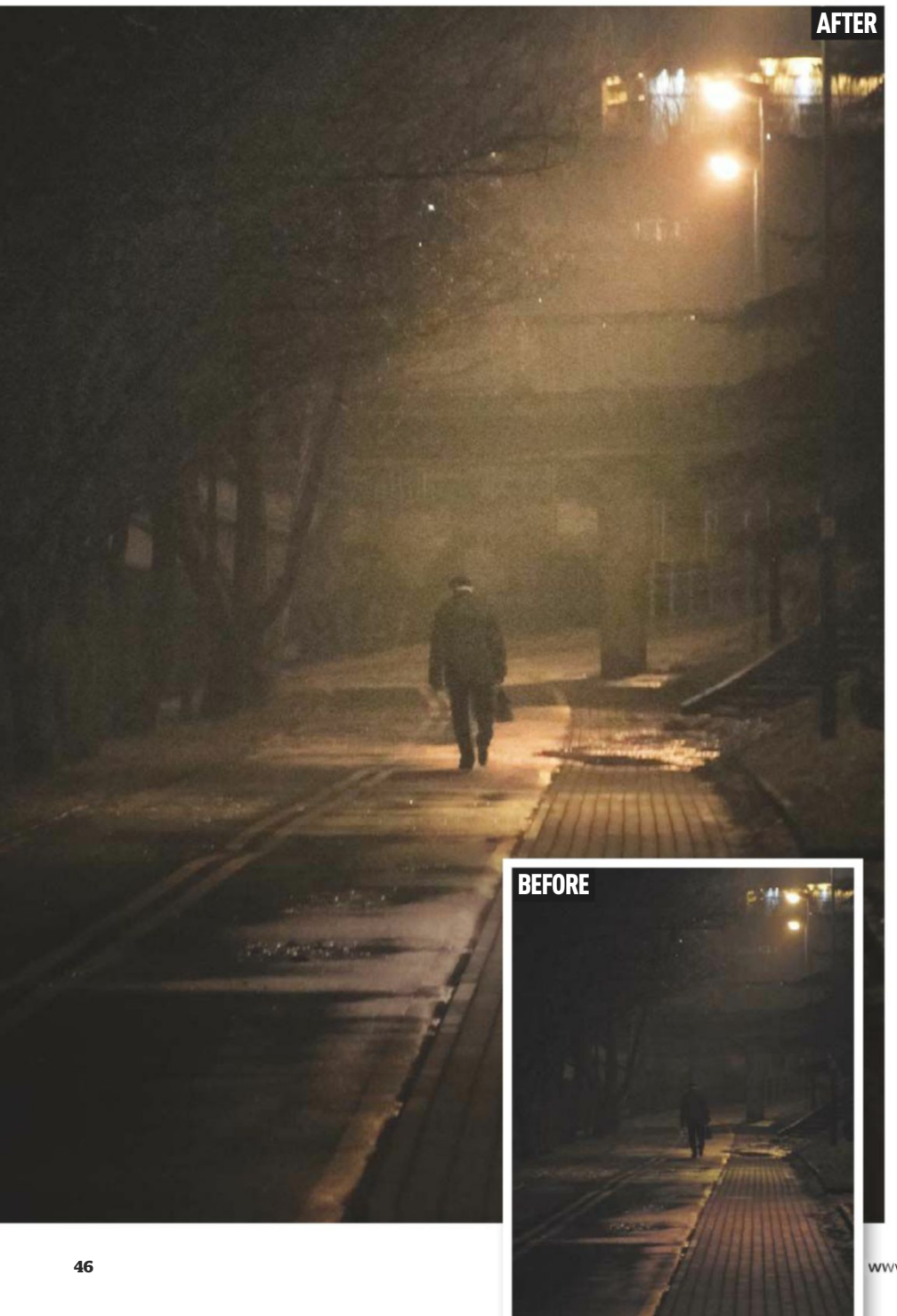
A young man leans out of a moving train while his friend takes a picture

Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to add a shaft of light

THIS photograph by Andrey Poletilo was taken in very low-light conditions and shot in auto mode, which resulted in a photo where the exposure time was 1/8sec at ISO 800. I think this is the highest ISO setting on the Canon PowerShot SX210 IS he was using. It looks as if the camera deliberately allowed the exposure to go dark because, at a lighter exposure of, say, ¼sec or ½sec, the photograph would definitely have suffered from camera shake. So, the objective here was to lighten the image to reveal the hidden shadow detail. In this instance, a Graduated Filter adjustment was used to add a shaft of light and the combined adjustments outlined helped to create a lovely atmospheric mood.



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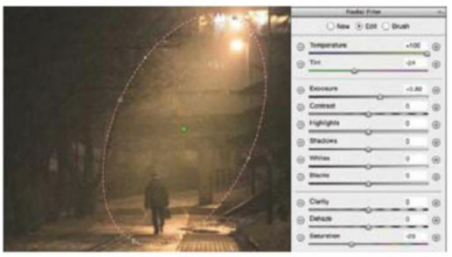
1 Lighten the exposure

I lightened the image by going to the Basic panel and adjusting the Exposure slider, setting it to +1.60. At the same time I fine-tuned the other tone sliders, making sure I retained some of the dark mood of the original scene. I also set the Vibrance slider to -41 to reduce the colour saturation.

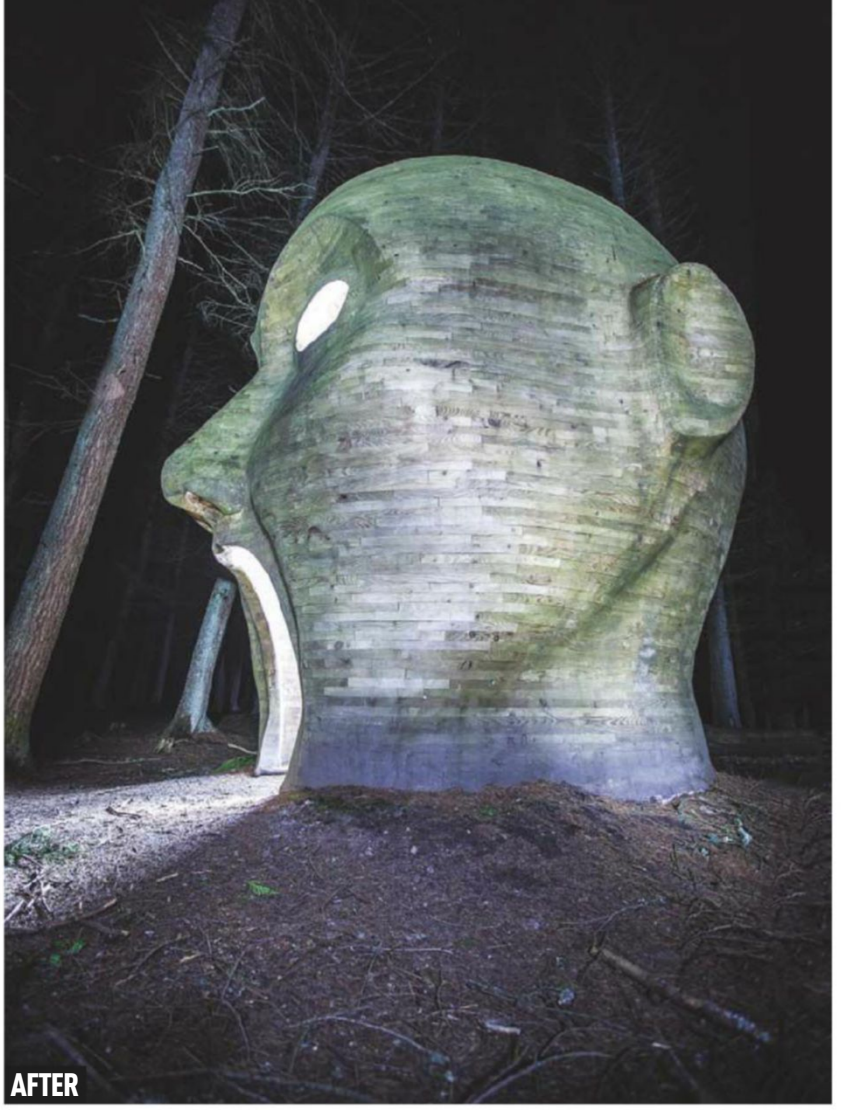


2 Radial Filter adjustments

I then selected the Radial Filter tool and added an elliptical-shaped adjustment. I clicked outside the overlay to reveal the rotate cursor, so I could click and drag the Radial Filter to apply the angle shown here. This adjustment was used to lighten the Exposure setting to add a strong shaft of light to the photograph.

3 Graduated Filter adjustments

Using the Graduated Filter tool I added an exposure-darkening adjustment to the foreground and a negative Clarity figure to make the foreground appear in soft focus. A second Graduated Filter was added to the top left to lighten the tree. I then applied a darkening vignette via the Effects panel.



How to extend image width

I AM INTRIGUED to know where Andy Meyers took this photograph. It looks like it was created as a nighttime exhibit, which was nicely illuminated to provide an ideal photographic subject. The original was captured using a 40sec exposure, and this allowed a trace of light to be recorded entering (or maybe exiting) the mouth. It was a nice idea, but judging from the version Andy sent I can see he changed his mind and felt the photograph would look better with this removed. I agree. The main task here was to add more space to the right-hand side so the final image had an improved balance to the composition.

1 Apply Basic panel adjustments

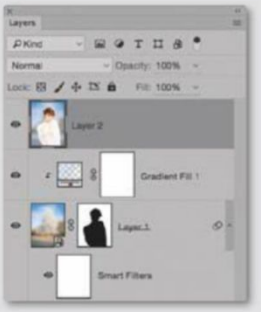
I optimised the tones by opening the raw image in Camera Raw and went to the Basic panel. I darkened the Highlights and lightened the Shadows to bring out more tone detail in this high-contrast subject. I added a +68 Clarity figure to bring out the detail in the texture of the sculpture.

2 Extend the canvas

I then opened the image in Photoshop, where I used the Crop tool to extend the canvas size to the right. I added a new layer below the image layer and filled it with black. I added a Merged Stamped Visible layer at the top of the layer stack and used the Clone Stamp and Healing tools to fill the bottom-right section.

3 Retouching layers added

I added an empty new layer and used the Spot Healing Brush to remove the light trace on the left. I added another empty layer (set to Darken mode) and painted with sampled dark colours to subdue a few of the brightly lit branches. I then selected the Crop tool to apply a rotated crop that straightened the image.



Merged layers shortcut

THE MERGE Stamp Visible shortcut in Photoshop allows you to create a new layer filled with a merged copy of all currently visible layers. The shortcut is Shift+Ctrl/Cmd+Alt+E. It is best to select the uppermost layer first before you apply the shortcut – the merged layer will then be added to the top of the layer stack. There is a shortcut for this as well (Alt+period). With the merged layer at the top you can carry on editing the merged composite without affecting the layers below. You can also create a selection of the merged layer, and invert and delete to leave a layer with just a portion of the merged composite layer. Steps that require you to use the Patch tool, or perform a Content-Aware Fill need pixels to work with, so a Merged composite layer is ideal. The attached screen shot is an example of a multilayered image with a merged composite layer at the top.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit **www.martinevening.com**

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Andy Westlake tests a memory stick for iPhone and iPad users

At a glance

- USB and Lightning connectors
- Available in 16GB, 32GB, 64GB, 128GB and 256GB capacities

ANYONE who uses an iPhone or iPad will likely come across the same problem sooner or later: as the device gets older and fills up with apps, music and photos, it will slow down and become less usable. But while Android owners can plug in microSD cards to expand their storage, Apple users have no such luck, resulting in a never-ending hunt for old files to delete.

Help is at hand, though, in the shape of the Leef iBridge. This is essentially a memory stick with a standard USB plug at one end and a Lightning connector at the other, so you can use it to store files and free up your phone's memory. Available in capacities from 16GB (£37.99) to 256GB (£278.99), it's about the closest Apple users can get to the USB on-the-go memory sticks that Android users take for granted. The main difference is that its contents can only be accessed from the phone using Leef's Mobile Memory app.

For photographers, the most obvious use is to store photos, which is as simple as plugging the drive into your computer and copying them across. When you next attach the iBridge to your iPhone or iPad they'll show up in the app's photo viewer module. The catch is that they can only be displayed chronologically; there's no way to separate them into albums. Supposedly, this is to provide the most Apple-like experience, but I think offering a more advanced mode in the app would be useful.

Verdict

Aside from this one small (and potentially fixable) gripe, the Leef iBridge is a well-thought-out device. It's simple to use and the clever design tucks neatly under your hand when it's in use. It's a great accessory for iPhone and iPad users.

ALL PRICES ARE APPROXIMATE STREET PRICES

Amateur Photographer Testbench Recommended ★★★★½

Leef Mobile Memory app

THIS app offers much more than just viewing media. You can set it to automatically back up all your iPhone photos and contacts to the iBridge device, or copy stored photos back across to your iPhone. Pictures can be viewed in high resolution and easily shared by email or to social media. There's even a camera module for shooting photos directly to the iBridge itself.

Hawkesmill Borough neck strap

● £115 ● www.hawkesmill.com

Amateur Photographer Testbench GOLD ★★★★★

I CAN read your thoughts right now – '£115 for a camera strap? Don't be ridiculous!' But hear me out, because this might not necessarily be as crazy as it sounds.

Hawkesmill is a relatively young English company that specialises in 'ultra-premium' camera bags and straps. Its philosophy is that everything it makes should last a lifetime, rather than be thrown away or worn out after a few years. Obviously we can't realistically test such a claim, but I can certainly agree with the sentiment.

The Borough, for example, is a simply made strap with a 40mm-wide neckpad that makes it suitable for carrying heavy cameras, including high-end DSLRs. It's available in black or brown and made from Horween Chromexcel leather, which Hawkesmill claims is completely colour-fast and won't mark your clothes. It's certainly beautifully supple, with a soft suede finish on the underside. A pair of buckles allows the strap's length to be adjusted from 90cm-130cm, and all the joints are riveted for strength, rather than sewn.

Quick and easy

The strap fits to the camera using a pair of buckled loops, making it quick and easy to fit and remove. I was worried that the thin part of the strap might be too thin (it's just 8mm wide), but in practice I've found that it bears the weight of a Nikon D500 and 70-200mm f/4 lens with ease. And that wide neck strap spreads the load remarkably well.

Of course, with companies such as 1901 Fotografi and 4V Design making high-quality leather straps at somewhat lower prices, the Borough still counts as an extravagance in anyone's book. However, it's also one of the best-looking and most comfortable straps I've ever had the pleasure of using. If you have to carry a heavy camera for extended periods and image is important to you (and this sounds like a lot of wedding photographers, for example), then it might not be quite such a mad idea after all.

Andy Westlake

The Borough strap has a 40mm wide neckpad

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Shoulder bags

Small, light and convenient, these four stylish camera bags are ideal for days out. Best yet, they're all under £100. James Abbott tries them for size

Protection
A good bag should keep your valuable kit clean, dry and safe from knocks. So look out for decent padding and a rainproof lid.

Camera compartment
All these bags have removable padded inserts. It's always best to make sure you can fit your kit in before you buy.

Organiser pockets
Many bags have lots of space for memory cards, spare batteries and power banks.

Data file

	Material	External dimensions (WxHxD)	Internal dimensions (WxHxD)	Weight	Removable insert	Raincover	Storage pouch	Laptop/tablet compartment	Price
Domke F-6 Little Bit Smaller Bag	Canvas	30.5x18x15cm	28x17.8x14cm	848g	Yes	No	No	No	£99
Lowepro ProTactic SH 180 AW	Polyester	34.9x28x21.5cm	30x26.2x16.5	1,300g	Yes	Yes	Yes	10in	£96
National Geographic Africa Camera Messenger S	Cotton, canvas and leather	30x28x13.5cm	28x25x12.5cm	1,050g	Yes	No	No	10in	£70
Vanguard The Heralder 28	Polyester	34x27x26.5cm	26x20x16cm	1,250g	Yes	Yes	Yes	10in	£79

Domke F-6 Little Bit Smaller Bag

● £99 ● www.tiffen.co.uk

WHEN a camera bag doesn't look like a camera bag that's only a good thing, especially when it comes to shoulder bags. The Domke F-6 simply looks like an old-school canvas holdall, but offers space and dividers to carry enough photographic kit for a day's shooting.

The F-6 is aimed at pro-spec DSLRs, but the one caveat here is that to fit one into the bag with the insert and dividers in place, you will need to remove the lens. If you can live with this, great. If not, perhaps this bag is more suitable for owners of smaller mirrorless cameras. In this case, the padded divider section will take up to four (slimline) lenses, and there's space beside for a camera body with lens attached.

Unlike the other bags in the test, there's no tablet compartment, but is that a necessity? The pocket on the front of the bag is large enough to carry a range of items, and sits just behind where the main flap clips shut. The clips unfortunately don't offer fast entry to the main compartment.

The F-6 is a lovely bag that combines classic styling with a quality lightweight finish. It may lack several of the features and convenience offered by the other bags, but it's a bit like a supercar – you know it's not the most sensible option available, but you still really want one because it looks amazing.

Amateur Photographer Testbench ★★★

Lowepro ProTactic SH 180 AW

● £96
● www.lowepro.co.uk

PICK up the ProTactic SH 180 AW and I guarantee the first thing you'll notice is that it's built like a tank. Even the main flap has a tough, shell-like rigidity. With a narrow footprint, this bag will comfortably carry a semi-pro DSLR with a lens attached, and there is space for another lens or two and a few accessories.

The sides of the ProTactic are rigidly padded, so it feels quite flat when the bag sits against your body, rather than moulding to its contours. However, it is extremely robust, so the flatness is a small price to pay for peace of mind when carrying your camera and lenses.

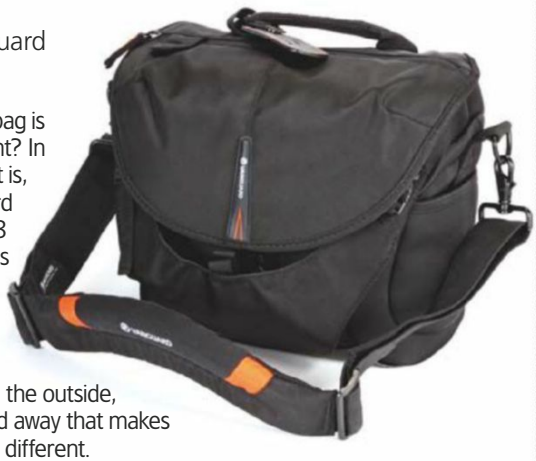
The tablet pocket is located at the front of the bag, and the top of the main flap includes a zipped quick-access point. While there are no external pockets, except a document slot at the back, a pouch that attaches to either side or the front of the bag is included. This is large enough to take a compact camera or small flashgun, although it has no padding to speak of.

The ProTactic is well constructed and offers a refined look for the photographer on the move. At £96, it's not cheap for a simple shoulder bag, but what you do get is a solidly made, no-nonsense option that you can rely on to protect your equipment.

Amateur Photographer Testbench Recommended ★★★★

Vanguard The Heralder 28

● £79
● www.vanguardworld.co.uk



A SHOULDER bag is pretty basic, right? In many respects it is, but the Vanguard The Heralder 28 is full of surprises and innovative features. While it looks like your average shoulder bag on the outside, it's what's tucked away that makes it, in many ways, different.

Despite possessing only one exterior storage option – an elasticated pocket that's perfect for holding a bottle of water – there's ample space for a pro DSLR, a number of lenses, 10in tablet and accessories inside. The rear-located tablet sleeve is padded on the outer side for more comfort and is removable.

For shooting on the go, there's a quick-access zip on the top of the main flap. And an innovative feature for a shoulder bag is the tripod holder that tucks away at the front. The way shoulder bags distribute weight means you wouldn't want to attach a mid-size or large tripod to this, but a lightweight travel tripod is ideal.

The Heralder 28 is packed with features, and offers a Tardis-like level of storage. Whether you own a mirrorless camera, a pro DSLR or something in between, this bag will more than cover your needs at a good price.

Amateur Photographer Testbench Recommended ★★★★½

National Geographic Africa Camera Messenger S

● £70
● www.manfrotto.co.uk

DESPITE being the lowest-priced option in the test, there's no way you would ever look at the National Geographic Africa Camera Messenger S and think of it as a budget option. The leather main flap exudes quality, and the main canvas body has a classic look and feel. For the retro-inspired photographer, the Messenger S will tick all the right boxes.

This distinctive yet discreet bag is aimed at photographers with entry-level DSLRs and mirrorless cameras, and two or three lenses. While you could squeeze a semi-professional model, such as a Nikon D750, into the diminutive camera insert, this would leave little space for additional lenses or accessories.

With two external pockets on the front and back, there's space for smaller, frequently needed accessories. And a compartment inside the bag provides space for a 10in laptop or tablet. The camera insert is removable, so the Messenger will double as a regular shoulder bag.

The thick, wide strap may not contain any padding, but the Messenger feels comfortable on the shoulder when packed with kit. With a tablet inside, which sits at the back of the bag, it can feel rigid against your hip. Overall, though, this is a well-crafted stylish bag and at just £70, it's a bargain.

Amateur Photographer Testbench ★★★½

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Our review samples were supplied to fit the manufacturer's 100mm filter system

Lee Filters ND grads

Michael Topham finds out how the latest set of Lee Filters neutral density graduated filters fare for different types of landscape photography

Often found in landscape photographers' bags and filter pouches, the trusty neutral density graduated filter, or ND grad for short, is an invaluable accessory that gives us the control we need to balance the exposure within a scene, typically between a bright sky and a considerably darker foreground.

There's an argument that a similar effect can be created by shooting in raw and using the graduated filter within Camera Raw or Lightroom, but remember that not all cameras have as wide a dynamic range as others when it comes to returning highlight and shadow detail. Meanwhile, there are a number of photographers, myself included, who find it more satisfying to get results right at the point of capture rather than take the laid-back approach of attempting to recreate the effect later.

Lee Filters has been producing different strengths of ND grads in two different gradations for as long as I can remember. My soft ND grads are usually the filters I turn to first when I'm looking to gently balance an exposure where there's no definite transition between the sky and foreground. My hard grads tend to see less use, and are pulled from my bag only when there is more of a distinct separation between the foreground and sky such as at the coast, where the horizon often cuts sharply through the image.

It's not common knowledge, but Lee Filters has also been producing medium and very hard gradations of its ND grads for several years, but these custom-made filters have only been made available to professionals who've requested them. They have been so popular with the working pro that Lee Filters has taken the decision to add them to its ND grad range, enabling everyone else to get their hands on them. Keen to find out how they perform, we requested samples of both before setting off on a jaunt around the Kent coast.

Features

The medium and very hard graduated filters share many similarities with the soft and hard grads that we've seen before from Lee Filters. They're handmade using optically

With 0.6ND medium grad

Here the 0.6ND medium ND grad was used to retain highlight detail in the sky

corrected resin as opposed to glass. Unlike some filter manufacturers, Lee Filters casts all its own resin sheets, which the manufacturer claims guarantees true optical flatness. Once the resin sheets have been created, they're handed over to a dye technician who dips them into a dye bath by hand; it's this process that creates the graduated line. Depending on the strength of the filter being made, a resin sheet can take between 30 and 40 minutes to dye, with up to three 100x150mm filters being produced from it.

On the subject of size, the two new ND gradations are made to cater for those using the Seven5, 100mm and SW150 systems. Like the soft and hard grads, the medium and very hard gradations are also available in the same half-stop incremental strengths. The weakest is a 0.3ND that's equivalent to 1 stop. The other five filter strengths include a 0.45ND (1.5 stops), 0.6ND (2 stops), 0.75ND (2.5 stops), 0.9ND (3 stops) and 1.2ND (4 stops).

Being the slot-in type of filter, you're required to attach the appropriate size adapter ring to your lens first before attaching a filter holder. With the filter holder attached, it's then a simple task of sliding the ND grad into the guide and gradually lowering it to the point at which it has the desired darkening effect.

Without ND grad

Highlight detail can easily get clipped in the sky when shooting towards the light

Prices

The filters are available either as single filters or as part of a grad kit. Prices for a single filter (0.3ND to 0.9ND) for the Seven5 system start at £52, rising to £78 for the 1.2ND. Single filters (0.3ND to 0.9ND) for the 100mm system start at £72, while there's a premium to pay for the 1.2ND, which costs £109. Single filters (0.3ND to 0.9ND) for the larger SW150 system cost £80, with the 1.2ND priced at £120. The previously mentioned grad sets consist of three filters (0.3ND, 0.6ND and 0.9ND) and cost £138, £180 and £215 respectively for the Seven5, 100mm and SW150 systems.

The above prices exclude a filter holder, so if you don't already have one you'll need to budget an extra £66 for a Seven5 filter holder, £54 for a 100mm filter holder and £150 for a SW150 filter holder. There's the cost of adapter rings to consider, too, with Seven5 adapter rings (37.5–72mm) costing around £18 each, 100mm (49–105mm) costing around £35–£50 and SW150 filter rings (72–105mm) working out at around £70–£95 each.

In use

Lee Filters supplied two grad kits for review, comprising 0.3ND, 0.6ND and 0.9ND

Notice how the 0.3ND very hard grad has helped resolve the detail on the horizon compared to the image below

Without an ND grad, the detail on the horizon is lost, and the muted colour of the sky is rather bland in comparison

strengths in both medium and very hard gradations. Upon arrival at Fairfield Church in Kent, I kept the very hard ND grad set stowed in my bag and opted to use the medium grad kit instead, knowing it would be the better option for a subject rising into the sky. After equipping my wideangle lens with a 77mm adapter ring and filter holder, I pulled the 1 stop (0.3ND) grad from its supplied filter pouch and unwrapped it from its protective paper.

Comparing shots with and without the grad revealed the filter was doing its job of retaining detail in the sky, but a glance at the histogram on the rear of the LCD showed that highlight detail was still being clipped. Swapping the 0.3ND for the 0.6ND resulted in a better-balanced exposure from the foreground to the sky, with the 0.9ND darkening the sky a little too much to the point that it became obvious an ND filter had been used.

Heading up the road towards the coast at Dungeness presented the ideal environment to switch over and test the very hard gradation kit. Although there was virtually no cloud detail on the day of testing, the ND grads were used again to prevent overexposure in the sky – the very sharp transition allowing for more precise separation between the land and sky above.

The 0.3ND was used successfully to balance exposure and capture an image of an RNLI lifeboat being launched. The 0.6ND very hard grad was also used to prevent overexposure in a few scenes when shooting directly towards the light. I then reverted to the 0.6ND medium grad for shooting an abandoned boat which, much like the earlier church scene, protruded above the line of the horizon into the sky.

No faults or issues were found during testing other than a few specs of dust and dirt that were duly removed with a lens cloth. The filters slotted effortlessly into place and there was enough friction in the holder to prevent a filter ever slipping out.

A nice touch is the printing of the filter strength and gradation at the top right corner of each filter. This text is in yellow and easily identifiable from behind the camera. As I discovered, it can also help you find the filter you want from a lens pouch without having to pull it right out.

AP

Our verdict

UNTIL recently, a majority of photographers have only had the choice of purchasing Lee Filters ND grads in soft or hard gradations, so it's great to see Lee Filters expanding its range. The medium gradation slots in well between the soft and hard versions, and the very hard ND grads offer an even sharper transition between clear and dark than we've seen before. The gradation that's best for you depends on what you shoot. During a day of testing I found that I pulled out the medium ND grads much more than the very hard grads. As their name suggests, the medium grads offer a pleasingly subtle blend for minimal impact on the foreground in a landscape scene. The effect is no better described than by professional landscape photographer Joe Cornish who calls it a 'Goldilocks Grad'.

The very hard gradation is less likely to be used by photographers who shoot a broad range of landscapes, but for those specialising in seascapes or scenes where there are very defined horizon lines, it's undoubtedly the best choice. Of all the ND graduated filters that Lee Filters produces, the 0.6ND medium grad is one of the most versatile. But having used both filter sets and witnessed how useful it is to have control of darkening the sky by up to 3 stops, the medium filter set is by far the best all-round option if you don't already own any ND grads, and your budget permits.

Data file

Filter holder Designed to fit Seven5, 100mm and SW150 sizes

Material Optically corrected resin

Gradations available Soft, medium, hard, very hard

Filters available 0.3ND (1 stop), 0.45ND (1.5 stops), 0.6ND (2 stops), 0.75ND (2.5 stops), 0.9ND (3 stops) and 1.2ND (4 stops)

Amateur Photographer Testbench GOLD ★★★★★

The ND grads were tested on a Canon EOS 5D Mark III with 17-40mm f/4 lens

Sony A7r mkII, 16-35mm @ 18mm. 1/80 sec @ f/8, iso 100

St Andrews Bay

A remote island lost in the south Atlantic, South Georgia is a world-class synthesis of coast, mountains and glaciation. It is also home to the earth's largest colonies of Kings, arguably the most charismatic penguin species of them all.

As a tripod-loving landscape photographer, tackling this tremendous wildlife/landscape opportunity was always going to be tricky, especially as our arrival at St Andrew's Bay coincided with some brilliant – and contrasty – early morning light.

Unsurprisingly, wild creatures do not generally pose for pictures and are in constant motion, so this, and other images had to be shot hand-held, moving around them and trying to keep a respectful distance too, no easy task.

A very hard 0.6 ND graduate (two stops) bridged the contrast conundrum, with its abrupt step 'dissolving' nicely in the scene just above where the mountain meets the sea. I was able to retain highlight detail in the sky and had perfect exposure on the Kings, pretty important for retaining feather texture in the darkest shadow zones. Such accurate control of light is why I carry as many as ten grads on a shoot, with gradients from very hard to soft.

Very hard grads were once made only to order, but are now being made available to all. You may not be able to p-p-pick up a King penguin, but you can obtain a very hard step LEE grad. Happy days!

LEE 0.6 ND
very hard grad filter

NEW

Very hard grad filter

Joe Cornish
www.joecornishgallery.co.uk

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At its best, the Alpha 68 produces detailed, vibrant images. This image was shot with the 70-300mm f/4.5-5.6 G SSM telephoto zoom at ISO 320

Sony Alpha 68

Does this new **Sony** SLT model offer anything sufficiently compelling to warrant the novice user's attention? **Matt Golowczynski** finds out

Sony's single-lens translucent (SLT) range of interchangeable-lens cameras is no longer as wide as it once was, but the four models still available do well to serve most users, from the total beginner to the professional.

The latest Alpha 68, which is positioned towards the more junior end of the line, borrows a handful of features from the older Alpha 77 II to make it appealing. Sony's naming convention may suggest it's a modest update on the well-regarded Alpha 65. However, the company hasn't marketed it as such – a decision explained by a number of the camera's features having been downgraded in comparison, as well as its significantly lower launch price.

Features

As with all Sony's previous SLT and DSLR models, the Alpha 68 is based around the same A-mount system that the company inherited from Minolta. This means the camera will accept both Sony's own A-mount lenses and older Minolta designs, as well as a raft of third-party options.

The camera is based around a 24.2-million-pixel Exmor APS-C sensor, with a native sensitivity range of ISO 100-25,600. This is possibly the same sensor as that found inside the Alpha 77 II. More interestingly, though, is that the 4D focus system from the Alpha 77 II has made it to the Alpha 68, so it is unusually well specified for a model aimed at a junior audience.

Alongside the usual claims about prompt focus, Sony says the system can accurately predict subjects as they move around the scene, on the basis of their position and movement in three dimensions. This is made possible thanks to the 79 phase-detect AF points that are closely spaced and include 15 cross points for enhanced sensitivity.

Burst shooting is available at a very respectable 5fps with raw shooting enabled. Select the continuous advance priority AE option on the mode dial and this increases to 8fps, although this mode crops into the centre of the frame and outputs images as six-million-pixel JPEGs. However, AF tracking is maintained throughout.

The camera's 1.44-million-dot Tru-Finder electronic viewfinder is, sadly, one feature that has been downgraded from the Alpha 65, which has a 2.36-million-dot OLED panel. However, arguably more disappointing is the 460,000-dot resolution of the Alpha 68's 2.7in tiltable LCD screen. In addition, the absence of Wi-Fi, while not exactly critical, is also surprising.

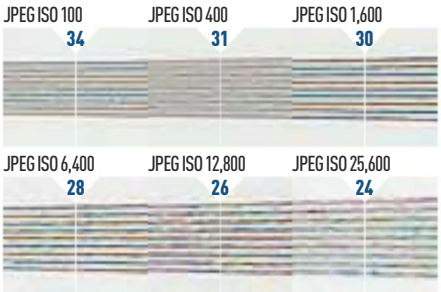
Data file

	Sony Alpha 68
Price	£479 (body only) £549 (with 18-55mm kit lens)
Sensor	24.2-million-pixel, APS-C Exmor CMOS
Lens mount	Sony A mount
Shutter speeds	30-1/4,000sec, bulb
ISO	100-25,600
Exposure compensation	±5EV in 1/3EV or 1/2EV steps
Drive mode	5fps (with raw recording), 8fps (6-million-pixel JPEG)
LCD	2.7in, 460,000-dot LCD
Viewfinder	0.39in, 1.44 million dots
Output size	6,000x4,000pixels
Video	1920x1080 (Full HD) at 60i, 30p, 25p and 24p frame rates
Memory card	SD, SDHC, SDXC (UHS-I), Memory Stick PRO Duo
Power	NP-FM500H M-Li-ion, up to 580 shots per charge
Dimensions	142.6x104.2x82.8mm
Weight	675g (with battery and card)

Sony Alpha 68

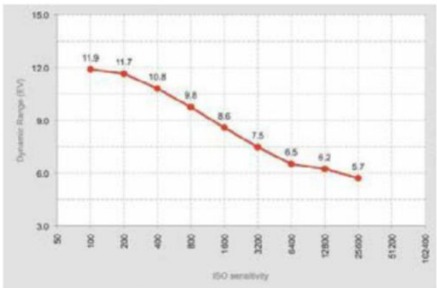
Resolution

The Alpha 68 does well to resolve around 3,400l/ph at its base ISO, although this drops to 3,100l/ph at the ISO 200 setting. The camera manages to maintain a good performance up to ISO 1,600, but by ISO 25,600 resolution falls down to 2,400l/ph. The similar performance to the Alpha 77 II's sensor strongly suggests the two are closely related.



Dynamic range

Results here are in line with what's expected at the Alpha 68's base sensitivity of ISO 100, with just under 12EV stops of dynamic range. Performance drops at a reasonably consistent pace as sensitivity increases, largely mirroring that of rival models. While results are far from class leading at higher sensitivities, they're not so far behind to cause any concern.



Noise

Noise rises steadily through the camera's sensitivity range, beginning to appear at ISO 400 in moderate lighting and becoming increasingly visible past this point. Fine detail begins to blur at ISO 1,600 due to noise reduction, but images maintain their integrity well in the four-figure range. However, quality drops noticeably at ISO 12,800 as noise begins to take hold.

Build and handling

The Alpha 68's body is exactly the same size as that of the Alpha 77 II, which means it's somewhat larger than other models pitched at the advanced beginner. However, this bodes well for handling. The generous grip, with two indentations for the middle and ring finger, and rubber coating for additional comfort, makes a nice change from the shallow ones we're used to seeing at this level. The larger body also helps with supporting longer lenses, which can feel unbalanced on smaller models.

While the camera feels solid enough to withstand the odd bump, the smooth finish of its surface makes it feel slightly less refined compared to some rivals. This impression continues to many of the buttons, which respond with a certain hollowness when pressed. Something else that takes getting used to is how soon the image is captured as the shutter-release button is depressed. There is frustratingly little travel in the focus portion of its operation, before the shutter is released.

Still, the camera's size allows for the controls to be large and well spaced out, and all are clearly identifiable. The menu is also colour-coded and displayed clearly in the viewfinder. But left-eyed users will experience a familiar issue of the rear control wheel being partially obstructed by the user's nose, which impedes menu navigation and AF-point selection.

Performance

Although the 79-point AF system covers roughly the same proportion of the frame as those on similar cameras, its dense saturation makes it highly likely that at least one point will be covering the intended subject as soon as you point the Alpha 68 towards it. The system generally brings subjects into focus with impressive speed, and even in poor lighting it proved sensitive enough to pick out low-contrast subjects that might tax the systems inside similar models.

Furthermore, with points positioned so closely together, the system easily tracks subjects as they move around the scene. It appeared to have no serious issues tracking subjects moving at a moderate pace, and I still managed a pleasingly high hit rate when it was challenged with subjects moving away from, or towards, it. I was also pleased with how well the system appeared to remain focused on birds in flight, whose speed and less predictable movements present a greater challenge.

This competence carries over to the continuous advance priority AE mode, of which the crop into the centre of the frame removes much of the area not normally covered by AF points. This presents another advantage for the telephoto user, namely, that the crop mode combined with the camera's crop factor of 1.5x results in an effective focal length that's double that of the actual lens used.

While the Tru-Finder lacks the clarity of many other electronic viewfinders we've seen on recent models, it performs well in good lighting conditions and presents a 100% field of view – something many of the camera's DSLR rivals fail to offer. The LCD screen, however, isn't anywhere near as nice to use, with poor visibility in bright light and a general lack of clarity sorely letting it down.

High ISO image quality is decent enough – this is ISO 6,400 – but noise reduction robs JPEGs of fine detail

The camera's metering system does well in a range of conditions. I found it was less easily swayed into underexposure when faced with large areas of highlight details than some other models, although keeping the camera's dynamic range optimisation (DRO) option turned on is advised for high-contrast scenes. Processing raw files shows that a decent level of detail can be regained in both shadows and highlights without the process encouraging too much noise in the former. However, it's a pity the option to process raw images in-camera, or indeed any post-capture adjustments past rotating images, is unavailable.

Although the level of detail in images is perfectly good with a capable optic and appropriate technique, the kit lens is something of a let-down in terms of sharpness. The camera's noise-reduction system can also rob images of finer details. This is something to be aware of in the JPEG-only continuous advance priority AE mode, which often raises sensitivity to enable shutter speeds to be fast enough to freeze motion.

Sony's creative styles feature offers everyday options such as standard and vivid complemented by more niche effects such as clear and autumn leaves. The standard of JPEGs straight out of the camera is fine at lower sensitivities, and colours and white balance are both generally sound, although I often found this accuracy translated into somewhat plain images. Experimenting with one of the secondary creative styles, and nudging up sharpness, goes some way to achieving punchier results.

Our verdict

MANY entry-level cameras aim to satisfy as broad a range of users as possible, but the Alpha 68 breaks from convention to deliver something more niche. The competence of its AF system, together with 8fps burst shooting (albeit in a JPEG-only option) and a well-designed body that allows great handling, means it's likely to appeal most to those intending to photograph sports, wildlife or action of another kind. The further advantage of the translucent mirror technology – more specifically, the same autofocusing performance when using the LCD – also bodes well for those who like to use the rear screen for composition.

However, it's the underspecified LCD and its poor performance that make the Sony Alpha 68 difficult to recommend against rival cameras, particularly for tripod-based work such as landscapes and macro, where a high-quality screen becomes more of a priority. The camera's finish and build quality are also bettered by rivals, while certain operational idiosyncrasies also make it less than ideal in use.

Overall, while the appeal of the Alpha 68 is clear, capable alternatives from Nikon, Canon and Pentax, and a burgeoning compact system camera market in which Sony's other models are winning much acclaim, mean it's debatable whether that alone is enough to recommend it.

FEATURES	7/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	7/10

For and against

- ✚ Excellent AF system
- ✚ Comfortable handling
- ✚ Inclusion of a top-plate LCD
- ➖ Poor-quality LCD screen
- ➖ Shutter release over-sensitive
- ➖ Noise reduction reduces details

Focal points

The Sony Alpha 68's impressively high feature count belies its low price

Customisable buttons

The extent to which the camera's external controls may be customised is impressive, with the option to assign functions to specific custom buttons as well as to key controls.

Video

Full HD footage is recorded at 50Mbps, at a choice of frame rates up to 60i. The Alpha 68 doesn't offer 4K video, although it does support the same XAVC S codec featured in Sony's 4K models.

Top-plate LCD

It's rare to find a DSLR-style camera with a top-plate LCD at this price, with the Canon EOS 760D being the only other model that manages the same feat. It displays all the expected settings such as drive mode, shots remaining and key exposure parameters.

Tru-Finder

As with all Sony's SLT models, the Alpha 68 employs an electronic viewfinder. It's based on a 1.44-million-dot OLED panel, with magnification equivalent to 0.57x in 35mm terms.

Control wheel

Together with the top-plate LCD, this provides a shooting experience similar to enthusiast-level DSLRs. Among other things, it speeds up scrolling through menu options and browsing images.

LCD screen

Sony has long been a fan of tiltable LCD screens and the Alpha 68's can be adjusted 135° upwards and 55° downwards. However, its 2.7in size and 460,000-dot resolution are underwhelming.

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Problem using Sigma lenses on a Nikon D3300

Q I recently bought a Nikon D3300. My Sigma 10-20mm f/4-5.6 and Sigma 70-300mm lenses do not autofocus on it, but the Sigma lenses do autofocus on my Nikon D3200 and D40, and my Nikkor and Tamron lenses autofocus on the Nikon D3300. Is this a Nikon problem or a Sigma problem? Can it be fixed? The D3300 has the latest firmware. I like the D3200 and D3300 because they are light and give very good images, while my D40 is now my pinhole camera.

In addition, I sometimes use a RedEye 0.7x aspheric adapter on the Sigma 10-20mm, giving a 7-14mm zoom. I use it to photograph machinery in confined spaces and find it is almost rectilinear.

Roy McCunn

A Sorry to hear about your problems with Sigma lenses on your Nikon D3300. This doesn't seem to be a widely reported problem, but is perhaps a consequence of the camera having the latest firmware update. This adds support for Nikon's new AF-P lenses, but in the process may have broken compatibility with certain Sigma lenses.

Nikon is not responsible for compatibility with third-party lenses, so in this case you'll have to get in touch with Sigma UK (email: service@sigma-imaging-uk.com or call: 01707 329 999) and discuss your problems with them. It's possible that the firmware of your lenses can be updated to restore autofocus, although the catch is that you'll have to send the lenses to Sigma for this to be done, as the firmware for your 10-20mm and 70–300mm can't be upgraded by the user.

Andy Westlake

A Nikon D3300 with Nikkor lens fitted; Nikon is not responsible for third-party lenses fitted to its cameras

The Leica S (Typ 007) has a sensor measuring 30x45mm with 37.5 million pixels

Megapixel puzzle

Q There's something I don't fully understand regarding sensor size and pixel count. The Leica S (Typ 007) reviewed in AP 4 June has a pixel count of 37.5 million and a sensor size of 30x45mm. So it has an area of 1,350mm^2 filled with 37.5 million pixels giving a pixel density of 27,777 per mm^2. A full-frame camera such as the Nikon D810 will have an area of 864mm^2 filled with 36.3 million pixels, giving a density of 42,013. Any APS-C camera with 16 million pixels will give a pixel density of 43,478.

I realise other factors will affect the quality of the final image, but could you explain why cameras with larger sensors can provide better-quality images than 'lesser' gear with a higher density of pixels?

David Richards

A When considering the potential image quality of different sensors, there are two important parameters. The first is pixel count – the Leica S's 37.5MP sensor can potentially record a bit more detail than the Nikon D810's 36.3MP sensor, but both should out-resolve a 16MP APS-C sensor.

The second major determinant of image quality is the total amount of light a sensor can record. This is because the greater the amount of light captured by the sensor, the lower the noise in the final image (in terms of physics, this is due to the quantum nature of light). Broadly speaking, larger sensors can normally capture more light than smaller ones, simply because of their larger surface area. So a medium format camera, like the Leica S, can give cleaner, smoother images than a full-frame camera, which in turn should outperform an APS-C camera, at least when they're all shot at the same shutter speed and aperture.

So where does pixel density fall into all this? Well, it doesn't really, except indirectly. For any given sensor size, a camera with a higher pixel density will be able to capture more detail, but this comes at the expense of increased pixel-level noise. As a result, sensors with lower pixel densities can give cleaner images, especially at high ISO settings. However, modern sensors are so good that the differences are slim and limited to very high ISOs only. For example, there's little practical difference between the 42.4MP Sony Alpha 7R II and the 12MP Sony Alpha 7S II until about ISO 12,800.

Andy Westlake

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In the bag

Damian Shields' images of his native Scotland are a perfect example of how to take engaging and award-winning shots. www.damianshields.photoshelter.com

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Lowepro SlingShot 302 AW bag

1 Sometimes you need to react quickly, and this is where I love the uncomplicated concept of Lowepro's slingshot bag. Simply rotating the bag around your body gets you to your gear fast.

Nikon D800

2 The latitude of shadow/highlight retrieval from raw on the D800 never ceases to amaze me, and the tonal range is superb. Also, the size of files are more akin to what you would expect from medium format.

Manfrotto 055XPRO3 tripod

3 I need my tripod to be robust. It will be sat on, thrown or even used as a frame for a makeshift shelter. The aluminium build is resilient and the thick rubber handles on the head are easy to twist, even with numb fingers.

Nikkor 70-200mm f/2.8

4 I always attach this lens before I jump into the car. The drive to a destination is peppered with hurried pit stops as things catch my eye, and being at distance the 200mm is ready to go. I also keep it on the D800 as I walk between points in the landscape.

Formatt-Hitech photo filters

5 Given the price range, these filter systems from Hitech are great value. The build quality is spot on and set-up time is minimal. The 10-stop ND for long exposures has minimal cast build-up, and the grads are of great optical quality.

Nitecore P25 Smilodon flashlight

6 Sunset shooting sometimes takes place in high places, and there's always the treacherous route back to be navigated. Therefore, I always carry the Nitecore torch. Its incredibly powerful beam is adjustable and has a distress signal option too.

List of kit Nikon D800, Sigma 28-70mm f/2.8 DF EX, Nikkor 70-200mm f/2.8 ED, Nikkor 16-35mm f/4G ED, Nikkor 50mm f/1.8 G, Sigma 85mm f/1.4 DG HSM, Lowepro SlingShot 302 AW bag, Manfrotto 055XPRO3 tripod, Formatt-Hitech photo filters, Nitecore P25 Smilodon flashlight, Yongnuo YN560-III Speedlite

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Professor Newman on...

Reaching for your goals

Bob Newman looks at the factors affecting how a camera system renders an image of a distant object

One property in a camera system that is much desired is 'reach' – the ability to render an image of a distant object. The more distant an object the camera can pull in, the greater its reach. For subjects such as birds and sport, reach is obviously a great virtue.

This is the thinking behind cameras such as the Canon EOS 7D Mark II and the Nikon D500. These cameras are optimised for this kind of photography, with fast frame rates and excellent autofocus systems to enable them to capture moving subjects at a distance. Since reach is another part of this equation, these cameras also have small sensors, of the size generically called APS-C. This provides a crop factor of 1.5x (or 1.6x in the case of the Canon) that endows lenses with a longer 'equivalent' focal length, allowing them to pull in more distant subjects than if mounted on a full-frame camera.

However, reach is not solely about frame size. If it were, simply using a small sensor would be an absolute solution to the need for reach. Other factors also come into play. The first is pixel density. It's fairly easy to see that the reach advantage of the Canon EOS 7D Mark II is down to its pixel density, not its sensor size. The Canon EOS 5DS has pixels of the same size, so when you mount the same lens on the two cameras, it will render the same image. The only difference is that the image of the 5DS will require cropping in processing, while that of the 7D Mark II won't. Thus, the two cameras have equal reach, so long as you're prepared to do a little manual cropping (which is often already the case with the kind of subjects for which you need reach).

'For subjects such as birds and sport, reach is obviously a great virtue'

This take on reach has sometimes been summarised by the phrase 'how many pixels on the duck', with the thought being that if the lens you have is projecting the image of a duck at the focal plane, what matters is the number of pixels that can be deployed in rendering the image.

But that isn't the end of the story. There is an advantage to a smaller sensor when it comes to reach, but it is only delivered if the lens has been designed to cover just that smaller sensor. In this case, the smaller image circle that is required gives a relaxation of the design constraints on the lens, which can be used to provide a higher resolution, thus increasing reach.

In the examples already mentioned, the cameras were disadvantaged because they were part of a system for which longer lenses are designed to cover a full-frame image circle. In a system designed exclusively for a smaller sensor, such as the Micro Four Thirds system, lenses will typically deliver a higher resolution within their restricted image circle,

The factor that tends to militate against small sensors is diffraction. In the final image, the amount of diffraction blurring is dictated by the f-number multiplied by the relative crop factor. Thus, small-sensor cameras need to use much smaller f-numbers than large sensor ones to achieve pin-sharp images. Taking the example of the king of reach, the Nikon Coolpix P900, this camera has a lens with a 2000mm equivalent focal length. However, the lens has an f-number of 6.5. Coupled with the tiny sensor's crop factor of 5.6 compared to full frame, this means that it produces the same diffraction blur in the final image as a full-frame lens of f/36, beyond the point at which most discerning photographers would consider to be acceptable for diffraction purposes.

© BOB NEWMAN

When you can't get close to your subject, reach is a matter of necessity

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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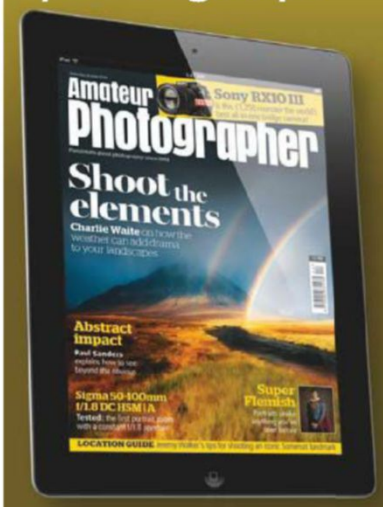

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NIKON 105mm F2.8 AIS MICRO NIKKOR ....MINT £295.00
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Olympus Manual

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OLYMPUS 50mm F1.8 ZUIKO....MINT BOXED £55.00
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OLYMPUS 50mm F3.5 MACRO....MINT- £129.00
OLYMPUS 135mm f2.8 ZUIKO....MINT BOXED £95.00
OLYMPUS 135mm F3.5 ZUIKO ....MINT-CASED £49.00
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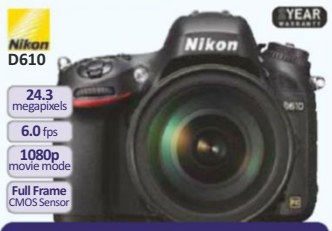
Nikon D610

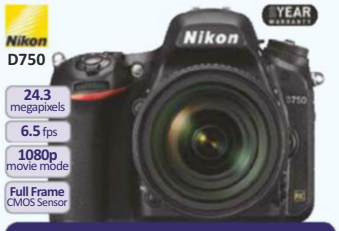


24.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMOS Sensor

D610 From **£999**

D610 Body	**£999**
D610 + 24-85mm	**£1499**

Nikon D750



24.3 megapixels | 6.5 fps | 1080p movie mode | Full Frame CMOS Sensor

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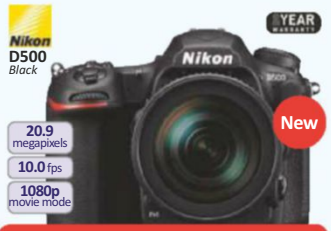

New

20.9 megapixels | 10.0 fps | 1080p movie mode

D500 Body **£1729**

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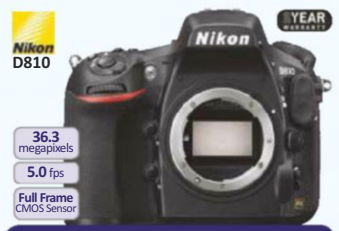
New **D500** + 16-80mm	**£2479**

Nikon D810



36.3 megapixels | 5.0 fps | Full Frame CMOS Sensor

D810 From **£2139**

D810 Body	**£2139**

Read our D810 review on our blog at wex.co.uk/blog

The new Nikon D5 – A flagship power

Equipped with Nikon's incredible next-generation 153-point AF system, the D5 keeps you on track whether you're shooting the race or the red carpet. Coverage is exceptionally wide, and a new buffer allows up to 200 NEF (RAW) images to be captured during one high-speed burst. New image and metering sensors deliver phenomenally accurate subject recognition and image detail. The highest expanded sensitivity in Nikon's history frees you to shoot from bright sunlight to astronomical twilight. And for moviemakers who go to extremes, D-Movie now enables high-definition 4K/UHD movies to be recorded in-camera.

New D5 Body **£5199**

20.8 megapixels | 12.0 fps | 4K Video

New D5 Body **£5199**

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SONY

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42.4 megapixels | 5.0 fps | 4K Video

A7R II **£2599**

A7R II Body	**£2599**
A7S II Body	**£2499**
A7R Body	**£999**
A7 II Body	**£1179**
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A6300 *Black or Silver*

New

24.0 megapixels | 11.0 fps | 1080p movie mode

A6300 From **£999**

New **A6300** Body	**£999**
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A68

New

24.0 megapixels | 0 fps | 1080p movie mode

A68 From **£479**

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A77 II + 16-50mm	**£1199**
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£749 inc. £50 Cashback*	
Sony FE 70-200mm f4.0 G OSS	£999
£939 inc. £60 Cashback*	

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Panasonic

GH4R

New

16.05 megapixels | 12.0 fps | 4K Video

£50 Cashback*

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New

20.03 megapixels | 8.0 fps | 4K Video

GX8 From **£599**

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Panasonic LUMIX 45-150mm f4.0-5.6 ASPH OIS	**£169**

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OLYMPUS

PEN-F *Black or silver*

New

20.3 megapixels | 10.0 fps | 1080p movie mode

New PEN-F From **£999**

New **PEN-F**	from **£999**
OM-D E-M1 Body	**£849**
OM-D E-M1 + 12-50mm	**£969**
OM-D E-M1 + 12-40mm	**£1233**
OM-D E-M5 II Body	**£749**
OM-D E-M5 II + 12-40mm	**£1299**
OM-D E-M5 II + 12-50mm	**£849**

E-M10 II *Black or Silver*

16.3 megapixels | 8.5 fps

E-M10 II From **£449**

OM-D E-M10 II Body	**£449**
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PENTAX

K-1

New

36 megapixels | 6.5 fps | 4K Video

K-1 From **£1599**

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FUJIFILM

X-E2S *Black or Silver*

New

16.3 megapixels | 7.0 fps

X-E2S From **£549**

New **X-E2S** Body	**£549**
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X-Pro2 *Black or Silver*

New

24.3 megapixels | 8 fps | 1080p movie mode

X-Pro2 From **£1349**

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90mm f2 R LM WR XF	£689
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50.6 megapixels | 5.0 fps | 1080p movie mode

New 5DS Body **£2699** | **5DS R** Body **£2899**

Canon PRO PARTNER

EOS 760D

24.7 megapixels | 5.0 fps | 1080p movie mode | **£50 Cashback***

760D Body **£549**

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£499 inc. £50 Cashback*	
750D Body	£469
£419 inc. £50 Cashback*	
750D +18-55mm	£579
£529 inc. £50 Cashback*	
750D + 18-135mm	£709
£659 inc. £50 Cashback*	
700D Body	£389
£349 inc. £40 Cashback*	
700D + 18-55mm IS STM	£449
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80D

New

24.2 megapixels | 7.0 fps | 1080p movie mode

NEW 80D From **£999**

New 80D Body	**£999**
New 80D + 18-55mm	**£1089**
New 80D + 18-135mm	**£1349**
70D Body	**£697**
70D + 18-55mm f3.5-5.6 IS STM	**£729**

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ ‘An excellent step up’

Adam – Portsmouth

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EOS 7D MkII

20.2 megapixels | 10.0 fps | 1080p movie mode

7D Mk II Body **£1179**

7D Mark II Body	**£1179**

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EOS 6D

20.2 megapixels | 4.5 fps | 1080p movie mode | Full Frame CMOS sensor

6D Body **£1119**

6D Body	**£1119**

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5D Mark III

22.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMOS sensor

5D Mark III Body **£2178**

5D Mark III Body	**£2178**

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EOS 1D X Mk II

New

20.2 megapixels | 16.0 fps | Full Frame CMOS sensor

1D X Mk II Body **£5199**

New 1D X Mk II Body	**£5199**

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- 16cm Min Height

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Manfrotto Imagine More

MT190XPRO3
- 160cm Max Height
- 9cm Min Height

MT190XPRO3	£129
MT190XPRO4	£139
MT190CXPRO3 Carbon Fibre	£229
MT190CXPRO4 Carbon Fibre	£239
MT190XPRO3 + 496RC2 Ball Head	£139
MT190XPRO4 + 496RC2 Ball Head	£189

Manfrotto Imagine More

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- 144cm Max Height
- 34cm Min Height

Aluminium
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Carbon Fibre £248

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- 1000g Max Load
- 25.7cm Height

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SB700 **£216**

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R1C1 **£555**

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52 AF-1 **£179**

64 AF-2 **£289**

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EF 610 DG Super **£119**

EM-140 DG Macro Flash **£289**

Nissin Flashguns:

i40 **£149**

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Di866 Mark II...**£199**

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Canon PRO PARTNER

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Nikon

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35mm f1.8 G ED AF-S £399
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58mm f1.4 G AF-S £1349
60mm f2.8 D AF Micro £368
60mm f2.8 G AF-S ED £439
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105mm f2.8 G AF-S VR IF ED Micro £659
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12-24mm f4.5-5.6 EX DG HSM II £529
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18-300mm f3.6-6.3 C DC
Macro OS HSM £336
24-35mm f2 DG HSM A £699
24-70mm f2.8 IF EX DG HSM £526
70-200mm f2.8 EX DG OS HSM £729
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Canon Cashback* offer ends 31.08.16

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New

20.1 megapixels
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1080p movie mode

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1080p movie mode

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20.1 megapixels

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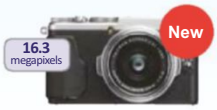

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16.3 megapixels

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New

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30.0x optical zoom
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£250 PX Bonus		16-35mm f4 L IS	£682	135mm f2	£679	300mm f2.8 L IS II	£4,654
EOS 5Ds £250 PX Bonus	***£2,599***	16-35mm f2.8 L	£1,064	100-400mm f4.5-5.6L NEW	£1,799	400mm f4 DO IS II	£6,999
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EOS 7D MkII £100 PX	£1,169	24-70mm f4 L IS	£675	24mm f1.4 L II	£1,179	600mm f4 L IS II	£8,895
EOS 6D £100 PX Bonus	£1,119	24-70mm f2.8 L II	£1,400	35mm f2 IS	£399	800mm f5.6 L IS	£9,899
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D500 Body	£1,729	10-24mm f3.5-4.5 DX	£639	20mm f1.8 G	£569	500mm f4E FL ED VR	£7,995
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D610 + 24-120mm f4	£1,748	24-70mm f2.8E ED VR	£1,849	85mm f1.8 G	£377	SB700 Speedlight	£229
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Q Camera	£3,230
X (type 113) Silver/Black	£1,299
X-E (type 102)	£999
D-Lux (type 109)	£749
V-Lux (type 114)	£799
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X-T1 Body	£799
X-T1 Graphite Body	£999
X100T Silver/Black	£794
X-Pro2 Body In Stock	£1349
X70	£539
XF 16-55mm f2.8 R LM WR	£849
XF 10-24mm f4 OIS	£769
New XF 35mm f2	£309
XF 50-140mm f2.8 OIS + 1.4X	£1,319
XF 100-400 OIS WR + 1.4X	£1549
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XF 56mm f1.2	£769
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Cash back avaliable

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Hero+	£149

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Manfrotto

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190XPRO4	£169	496RC2	£57
190CXPRO3	£299	498RC2	£79
190CXPRO4	£299	460MG	£299
055XPRO3	£179	804RC2	£57
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10x32 Ultravid HD-Plus	£1,375
New 8x42 Trinovid HD	£745
New10x42 Trinovid HD	£789
8x42 Ultravid HD	£1,399
Monovid	£339
7x42 Ultravid HD-Plus	£1,399
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24-105mm f4 DG Art	£599
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70-200mm f2.8 DG	£729
150-600mm f5-6.3 DG C	£739
150-600mm f5-6.3 DG S	£1,199
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Canon 70D Body only	549	Hasselblad 35-90mm f4/5.6 HCD	3295	Nikon AF DX 10.5mm f2.8G ED Fisheye	425	Nikon ED 500mm f4 P Lens	1500
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Canon EF 100-400mm f4.5/5.6L IS	695	Hasselblad H1 Body with HC 3.2/150 Lens	2250	Nikon AF-S 16-85mm f3.5/5.6G ED VR	249	Nikon MBD14 Multi power pack	125
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Canon EF 28mm f1.8 Lens	225	Hasselblad HMI 100 Instant Film Back	75	Tamron 16-300mm f3.5-6.3 Nikon	295	Zeiss 35mm f2 Distagon - Nikon ZF	395
Canon EF 500mm f4L IS USM	3750	Hasselblad O60 Proxar f.1m T*	40	Nikon AF-S 300mm f4D IF Lens	599	Nikon AF-S 35mm f1.8G DX	95
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Olympus 50-200mm F2.8-3.5 Zuiko....E++^£295
Olympus 50mm F2 ED Macro ZuikoE++ / Mint-^£199 - £249
Sigma 70-200mm F2.8 Apo EX DG HSM....Mint-^£299
Olympus 70-300mm F4-5.6 ED Zuiko....Mint-^£199
Olympus EC14 Tele Converter....E++^£199
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Olympus 14-42mm F3.5-5.6 EZ M.Zuiko....Mint-^£129
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Sigma 19mm F2.8 DN....Mint-^£89
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Olympus 45mm F1.8 M.Zuiko....Mint-^£139
Sigma 60mm F2.8 DN....E++^£79
Olympus 75-300mm F4.8-6.7 ED II M.Zuiko Mint-^£259
Olympus 75mm F1.8 ED Silver M.Zuiko....E++^£499

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35mm F2.8 FE ZA....Mint-^£379
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Nikon D750

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Body only **£1,390.00** | + 24-120mm VR **£1,979.00**

Add a Nikon MB-D16 battery grip for only **£229.00**!

Nikon D500

20.9 MEGA PIXELS | 10 FPS | NEW!

Body SRP £1,729.00

See website for latest information on availability!

Eligible for 12 months interest free credit. Call 01444 23 70 60 for details

Nikon D5

20.8 MEGA PIXELS | 153 AF POINTS | NEW!

Body SRP £5,199.00

See website for latest information on availability!

Receive a **FREE** 32GB XQD Card & USB 3 Card Reader when pre-ordering

Canon EOS 5Ds

50.6 MEGA PIXELS | FULL FRAME

Body only **£2,699.00** | See website for low prices on lenses

Add a Canon BG-E11 battery grip for only **£225.00**!

Canon EOS 5Ds R

50.6 MEGA PIXELS | FULL FRAME

Body only **£2,899.00** | See website for low prices on lenses

Add a Canon WFT-E7 wireless file transmitter for only **£599.00**!

Canon EOS-1D X Mark II

20.2 MEGA PIXELS | 14 FPS | NEW!

Body SRP £5,199.00

See website for latest information on availability!

Claim a **FREE** SanDisk 64GB Extreme PRO CFast 2.0 Card and Reader!

CANON LENSES

Prices updated DAILY! Visit us in store, online at **parkcameras.com** or call our expert team on **01444 23 70 60**

14mm f/2.8L II USM	See Web	200mm f/2.0L IS USM	£4,350.00	EF-S 18-135mm IS STM	See Web
20mm f/2.8 USM	See Web	200mm f/2.8L USM/2	£569.00	EF-S 18-200mm f/3.5-5.6	See Web
24mm f/1.4L Mk II USM	See Web	300mm f/2.8L USM IS II	£4,799.00	24-70mm f/2.8L II USM	See Web
24mm f/2.8 IS USM	£455.00	300mm f/4.0L USM IS	See Web	24-70mm f/4.0L IS USM	See Web
EF-S 24mm f/2.8 STM	£127.00	400mm f/2.8L USM IS II	£7,698.00	24-105mm f/4.0L IS USM	£727.00
28mm f/1.8 USM	See Web	400mm f/4.0 DO IS II	£6,999.00	24-105mm f/3.5-5.6 IS STM	£375.00
28mm f/2.8 IS USM	£389.00	400mm f/5.6L USM	See Web	28-300mm f/3.5-5.6L IS	£1,795.00
35mm f/1.4L USM	See Web	500mm f/4.0L IS MK II	£6,899.00	EF-S 55-250mm f/4-5.6 IS STM	£199.00
35mm f/1.4L II USM	£1,799.00	600mm f/4.0L IS MK II	£8,895.00	70-200mm f/2.8L IS II USM	See Web
35mm f/2.0 IS USM	See Web	800mm f/5.6L IS USM	£9,899.00	70-200mm f/2.8L USM	See Web
40mm f/2.8 STM	See Web	TSE 17mm f/4.0L	See Web	70-200mm f/4.0L IS USM	See Web
50mm f/1.2 L USM	See Web	TSE 24mm f/3.5L II	£1,479.00	70-200mm f/4.0L USM	See Web
50mm f/1.4 USM	See Web	TSE 45mm f/2.8	See Web	70-300mm f/4.0-5.6 IS	See Web
50mm f/1.8 STM	£97.00	TSE 90mm f/2.8	£1,124.00	70-300mm f/4.0-5.6L IS USM	See Web
EF-S 60mm f/2.8 Macro	See Web	8-15mm f/4L Fisheye USM	See Web	70-300mm DO IS USM	See Web
MP-E 65mm f/2.8	See Web	EF-S 10-18mm IS STM	See Web	75-300mm f/4.0-5.6 III	£188.00
85mm f/1.2L II USM	£1,499.00	EF-S 10-22mm f/3.5-4.5	£377.00	75-300mm f/4.0-5.6 III	See Web
85mm f/1.8 USM	See Web	EF 11-24mm f/4L USM	£2,799.00	100-400mm L IS USM II	£1,799.00
100mm f/2 USM	£349.00	EF-S 15-85mm f/3.5-5.6 IS	See Web	200-400mm f/4.0L USM	£8,598.00
100mm f/2.8 USM Macro	£373.00	16-35mm f/2.8L II USM	£1,060.00	1.4x III Extender	£314.00
100mm f/2.8L Macro IS	See Web	16-35mm f/4.0L IS USM	£682.00	2x III Extender	See Web
135mm f/2.0L USM	See Web	17-40mm f/4.0L USM	£549.00	EF 12II Extension Tube	£79.99
180mm f/3.5L USM	£1,049.00	EF-S 17-55mm f/2.8 IS USM	£519.00	EF 25II Extension Tube	£139.99

2 years interest free credit
available on selected Canon lenses

See the inside back cover of this magazine or **www.parkcameras.com/canon-lens-interest-free** for further details. T&Cs apply. Promotion ends 31.07.2016.

CANON ACCESSORIES

Prices updated DAILY! See www.parkcameras.com/ap for details.

Flashguns		**Battery Grips**		**Spare batteries**	
Speedlite 90EX	£109.00	BG-E11 (5D III, 5Ds/R)	£225.00	LP-E19 (1D X Mark II)	£149.00
Speedlite 270EX II	£135.00	BG-E13 (6D)	£174.00	LP-E4N (1D X, 1D C)	£139.99
Speedlite 320EX	£185.00	BG-E14 (70D)	£149.00	LP-E6N (5D III, 7D II, 6D)	£69.00
Speedlite 430EX III-RT	£189.00*	BG-E16 (7D Mark II)	£249.00	LP-E8 (700D, 600D)	£35.00
Speedlite 600EX-RT	£429.00	BG-E18 (7D Mark II)	£115.00	LP-E10 (1300D, 1200D)	£39.99
*Price after £20 cashback from Canon		For even more grips, see website		LP-E17 (760D, 750D, M3)	£44.00
Printers		**Bags**		For even more batteries, see website	
PIXMA PRO-100s	£375.00	Backpack BP100	£59.99	**Scanners**	
PIXMA PRO-10s	£529.00	Holster HL100	£26.49	CanoScan LiDE 220	£89.00
PIXMA PRO-1	£628.00	Shoulder Bag	£29.99	CanoScan 9000F Mark II	£168.00

NIKON LENSES

Prices updated DAILY! Visit us in store, online at **parkcameras.com** or call our expert team on **01444 23 70 60**

AF-G 10.5mm f/2.8G ED DX	£549.00	AF-D 60mm f/2.8 Micro	£368.00	AF-S 800mm f/5.6E FL ED VR	£12,990.00
AF-D 14mm f/2.8D	£1,199.00	AF-S 60mm f/2.8G Micro ED	£439.00	AF-S 10-24mm f/3.5-4.5G	£639.00
AF-D 16mm f/2.8D Fisheye	£625.00	AF-S 85mm f/3.5G DX	£389.00	AF-S 16-80mm f/2.8-4E ED VR	£769.00
AF-S 20mm f/1.8G ED	£579.00	AF-S 85mm f/1.8G	£399.00	AF-S 16-85mm f/3.5-5.6G	£499.00
AF-D 20mm f/2.8	£463.00	AF-S 105mm f/2.8G VR	£659.00	AF-S 17-35mm f/2.8 IF ED	£1,347.00
AF-D 24mm f/2.8D	£369.00	AF-DC 105mm f/2 Nikkor	£805.00	AF-S 17-55mm f/2.8G DX	£979.00
AF-S Nikkor 24mm f/1.4G	£1,379.00	AF-D 135mm f/2.0D	£1,029.00	AF-S 18-35mm f/3.5-4.5G	£519.00
AF-D 28mm f/2.8	£245.00	AF-D 180mm f/2.8 IF ED	£695.00	AF-S 18-105mm VR	£204.00
AF-S 28mm f/1.8G	£495.00	AF-D 200mm f/4D IF ED	£1,179.00	AF-S 18-140mm ED VR DX	£429.00
35mm f/2 AF Nikkor D	£255.00	AF-S 200mm f/2G ED VR II	£4,099.00	AF-S 18-200mm ED DX VR II	£534.00
AF-S 35mm f/1.8G ED	£399.00	AF-S 300mm f/2.8G ED VR II	£3,999.00	AF-S 18-300mm f/3.5-6.3 VR	£549.00
AF-S 35mm f1.8G DX	£151.00	AF-S 300mm f/4 D IF-ED	£999.00	AF-S 24-85mm VR	£359.00
AF-S 40mm f/2.8G ED	£199.00	AF-S 300mm f/4E PF ED VR	£1,499.00	AF-S 28-300mm ED VR	£699.00
AF 50mm f/1.4D	£244.00	AF-S 400mm f/2.8 FL ED VR	£8,999.00	AF-S 55-200mm f/4-5.6G VR II	£229.00
AF-S 50mm f/1.4G	£349.00	AF-S 500mm f/4G ED VR	£5,849.00	AF-S 70-200mm f/2.8 VR II	£1,679.00
AF-D 50mm f/1.8	£109.00	AF-S 500mm f/4E FL ED VR	£8,149.00	AF-S 70-300mm IF ED VR	£429.00
AF-S 50mm f/1.8G	£169.00	AF-S 600mm f/4E FL ED VR	£9,649.00	AF-S 200-400mm VR II	£5,199.00

For up to **£150 cashback** on selected Nikon lenses, see in store or visit **www.parkcameras.com/nikon-lens-cashback**

Sony a6000

24.3 MEGA PIXELS | Wi-Fi / NFC

Body only **£439.00** | + 16-50mm **£499.00**

Protect your screen with Sony PCK-LM17 LCD protectors for £13.00

Sony RX100 IV

20.1 MEGA PIXELS | 2.9x

In stock at only **£759.00** | See website for RX100 IV cases

Add a Sony NP-BX1 spare battery for only £39.99

Sony a6300

24.2 MEGA PIXELS | 4K

Body only **£999.00** | + 16-50mm **£1,099.00**

Add a Sony NP-FW50 spare battery for £64.95

Sony a68

24.2 MEGA PIXELS | 8 FPS

Body only **£479.00** | + 18-55mm **£549.00**

Add a Sony NP-FM500H spare battery for only £68.00

Sony a7 II

24.3 MEGA PIXELS | IS

Body only **£1,179.00** | See in store for trade-in bonus!

Add a Sigma mount converter MC-11 (Sony E → Canon EF) for only **£189**

Sony a7S II

12.2 MEGA PIXELS | IS

Body only **£2,499.00** | See in store for trade-in bonus!

Add a Metabones Canon EF to E-mount T IV Adaptor for only **£200**

E-Series				**Alpha-Series**	
16mm f/2.8 Pancake	£169.00	16-70mm f/4G ZA OSS	£725.00	30mm f/2.8 SAM 1:1 Macro DT	£150.00
24mm f/1.8 ZA Carl Zeiss	£679.00	18-200mm f/3.5-6.3 P. Zoom	£849.00	35mm f/1.8 DT	£149.00
24mm f/2.0 Carl Zeiss T*	£949.00	24-70mm f/4 FE Vario-Tessar T*	£805.00	50mm f/1.4 Carl Zeiss	£1,099.00
50mm f/1.8 OSS	£199.00	24-240mm f/3.5-6.3 FE OSS	£749.00	11-18mm f4.5-5.6 DT	£509.00
55mm f/1.8 FE Sonnar T* ZA	£618.00	28-70mm f/3.5-5.6 FE OSS	£449.00	16-35mm f/2.8 Carl Zeiss T*	£1,399.00
90mm F2.8 Macro G FE OSS	£969.00	28-135mm f/4 G FE PZ OSS	£1,899.00	24-70mm f/2.8 II Carl Zeiss T*	£1,799.00
10-18mm f/4 OSS	£629.00	55-210mm f/4.5-6.3 OSS	£239.00	55-200mm f4.0-5.6 SAM DT	£179.00
16-50mm f/3.5-5.6 OSS	£259.00	70-200mm f/4 G FE OSS	£999.00	70-200mm f/2.8 G SSM II	£2,199.00

All prices include VAT @ 20%. For opening times and store addresses, visit www.parkcameras.com/ap.
All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price
Prices correct at time of going to press; Prices subject to change; check website for latest prices.

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OLYMPUS pen-F

20.3 MEGA PIXELS | 10 FPS | 3.0" | IS | 1080p

The Olympus PEN-F is a beautifully designed mirrorless camera that produces equally impressive images. The Creative Dial feature makes adding filters quick and simple, and its category-leading release time lag and 5-axis image stabilisation system means that even more expensive digital SLR cameras should be feeling threatened, as the PEN-F punches well above its weight.

Body only £999.00 | +17mm f/1.8 £1,199.00

Panasonic LEICA DG SUMMILUX 12mm
f/1.4 ASPH

This new lens enables you to capture dynamic landscapes with rich perspective across a wide angle. It also allows indoor shooting in low lighting & produces an impressive, natural defocusing effect with its f/1.4 high speed aperture. Further, this lens boasts a rugged, splash/dust-proof design to meet the needs of a wide-range of photographic situations.

NEW! Expected this Summer! See website for details.

Olympus E-M10 Mark II
16.2 MEGA PIXELS | 8 FPS
Body only £449.00 | +14-42mm £549.00
See website for the limited edition **Fox Brown** version!

Olympus E-M5 Mark II
16.1 MEGA PIXELS | IS
Body only £749.00 | + 12-50mm £849.00
Add the Olympus HLD-8 battery grip for the E-M5 II for £194.00

Olympus E-M1
16.3 MEGA PIXELS | FREE GRIP
Body only £849.00 | + 12-40mm £1,233.00
Claim a **FREE** Olympus HLD-7 batt. grip from Olympus! Ends 30.09.16

Panasonic GX8
20.3 MEGA PIXELS | Wi-Fi / NFC | £50 cashback
Body only £649.00 | + 14-60mm £819.00*
*Price includes **£50 cashback** from Panasonic. Ends 05.09.16.

Panasonic GX80
16.0 MEGA PIXELS | 4K PHOTO | £50 cashback
+ 12-32mm £549.00* | Twin kit £679.00*
*Prices include **£50 cashback** from Panasonic. Ends 05.09.16.

PANASONIC LENSES

14mm f/2.5 II Pancake	£299.00
20mm f/1.7 II ASPH	£269.00
45mm f/2.8 Macro	£498.00
42.5mm f/1.2 O.I.S	£1,099.00
7-14mm f/4.0 ASPH	£739.00
12-60mm f/3.5-5.6 ASPH	£359.00
14-140mm f/3.5-5.6	£405.00
35-100mm f/2.8 O.I.S	£799.00
45-175mm f/4.0-5.6 O.I.S	£279.00
100-300mm f/4-5.6 O.I.S	£378.00
100-400mm f/4.0-6.3	£1,349.00

See website for even more lenses!

Olympus 60mm
f/2.8 Macro
SRP £449.00
In stock at only £349.00 | Add a Hoya 46mm UV filter for £18.50
Take this lens out on a **FREE test drive!** See website for details.

OLYMPUS LENSES

12mm f/2.0	£549.00
17mm f/1.8 M. ZUIKO	£349.00
25mm f/1.8 M. ZUIKO	£279.00
45mm f/1.8	£179.00
60mm f/2.8 Macro	£349.00
7-14mm f/2.8 PRO	£837.50
12-40mm f/2.8 PRO	£719.00
14-42mm f/3.5-5.6 II R MFT	£239.00
40-150mm f/4-5.6 R M. ZUIKO	£149.00
40-150mm f/2.8 PRO + 1.4x	£1,249.00
75-300mm f/4.8-6.7 ED II	£349.00

See website for even more Olympus lenses!

Olympus TG-TRACKER
4K | NEW!
COMING SOON! £279.00 | Available in black, or green
Add an Olympus Li-50B spare battery for only £44.99

Panasonic LX100
12.8 MEGA PIXELS | 4K PHOTO
In stock at only £499.00 | Add the MS2E mic for £279
Add a Panasonic DMW-BLG10 spare battery for £59.99

Panasonic FZ330
24x | 4K PHOTO
In stock at only £499.00 | Add the BLC12 batt for £49
Add a Sandisk 64GB Extreme Pro UHS-I SDXC Memory Card for £56

Panasonic TZ80
30x | 4K PHOTO
In stock at only £329.00 | Add the BLC12 batt for £49
Add a Sandisk 64GB Extreme Pro UHS-I SDXC Memory Card for £56

PENTAX K-70

24.2 MEGA PIXELS | 6 FPS | 3.0" | IS | 4K | Pro Centre PENTAX

The K-70 has a compact body for easy carry-along to any outdoor shooting. Its outstanding weather-resistant performance & enormous imaging power, combining true-to-life image description and high-sensitivity shooting, make it extremely reliable, even in most demanding shooting conditions.

Body SRP £559.00

NEW! **Expected this Summer!** See website for details.

VANGUARD

Endeavor ED II 8x42 binoculars £329
Supreme 46F hard case £149
VEO 265CB carbon fibre tripod £249

Even more Vanguard

VEO 204AB Tripod	£99
VEO 265AB Tripod	£159
VEO AM-204 Monopod	£25
Divider Bag 37	£39
Oslo 25 Padded Bag	£49
VEO 37 Shoulder Bag	£69
Supreme 40F Hard Case	£129
6 in 1 camera cleaning kit	£24

See in store or online for even more tripods, bags & accessories

Pentax K-S2
16.1 MEGA PIXELS | 8 FPS
Body only £469.00 | + 18-50mm WR £529.00
Add a Pentax remote control F for only £21.90.

Pentax K-3 II
24.3 MEGA PIXELS
Body only £709.00 | + 18-135mm WR £1,009.00
Add a Pentax D-BG5 battery grip for only £149.00

Pentax K-1
36.4 MEGA PIXELS
Limited stock now available!
Body only £1,599.00
Add a Pentax D-BG6 battery grip for only £229.99

Leica Q (typ 116)
24.2 MEGA PIXELS
Limited stock available!
See web for latest price
For the range of accessories available, see in store or online

Leica M 240
24 MEGA PIXELS | 1080p | £500 trade-in bonus
Limited stock available!
£4,999.00
Receive £500 trade-in reward when you trade in your old camera!

LEICA M LENSES

28mm f/1.4 Summilux-M	£4,560.00
28mm f/2 Summicron-M	£2,760.97
35mm f/2 Summicron-M	£2,120.00
35mm f/1.4 Summilux-M	£3,499.00
35mm f/2.4 Summarit	£1,479.00
50mm f/1.4 Summilux-M	£2,795.00
50mm f/2 Summicron-M	£1,599.97
50mm f/2.4 Summarit	£1,249.00
75mm f/2 Summicron-M	£2,749.00
75mm f/2.4 Summarit	£1,400.00
90mm f/2 Summicron-M	£2,499.00
90mm f/2.4 Summarit	£1,199.97

TAMRON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on 01444 23 70 60

Tamron SP 35mm
f/1.8 Di VC USD
£75 cashback
In stock at only £424.00*
*Price includes **£75 cashback** from Tamron. Ends 31.07.16.

Tamron SP 45mm
f/1.8 Di VC USD
£75 cashback
In stock at only £424.00*
*Price includes **£75 cashback** from Tamron. Ends 31.07.16.

Tamron SP 15-30mm
f/2.8 Di VC USD
£75 cashback
In stock at only £724.80*
*Price includes **£75 cashback** from Tamron. Ends 31.07.16.

SP 35mm f/1.8 Di VC USD	£499.00
SP 45mm f/1.8 Di VC USD	£499.00
60mm f/2 macro	£299.00
SP 85mm f/1.8 Di VC USD	£749.00
SP 90mm F/2.8 Di VC USD	£579.00
SP 90mm f/2.8 Di MACRO VC	£349.00
SP AF 90mm f/2.8 Di Macro	£259.97
SP AF 10-24mm f/3.5-4.5 Di-II	£349.00
SP 15-30mm f/2.8 Di VC USD	£799.00
16-300mm Di II VC PZD	£399.00
SP 17-50mm f/2.8 XR Di II VC	£329.00
SP AF 17-50mm f/2.8 Di II	£249.00
18-200mm f/3.5-6.3 Di II VC	£169.00
18-270mm f/3.5-6.3Di-II	£269.00
SP 24-70mm f/2.8 Di VC USD	£679.00
SP 28-75mm f/2.8 XR Di Macro	£319.00
28-300mm Di VC PZD	£499.00
SP 70-200mm f/2.8 Di VC USD	£929.00
70-200mm f/2.8 Di LD (IF)	£475.00
AF 70-300mm f/4-5.6 VC USD	£239.00
70-300mm f/4-5.6 Di LD Macro	£89.99

Visit our website for full details on all the Tamron lenses, as well as special deals on filters!

Sunpak Ultra Pro 423
Carbon Fibre Tripod
In stock at only £84.00

CamRanger Wireless Camera Control
In stock at only £239.99

Beastgrip Pro Rig
+ wide-angle lens
In stock at only £169.99

SIGMA LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on 01444 23 70 60

Sigma MC-11
Mount Converter
NEW!
Limited stock now available!
£199.00
Use your Canon / Sigma lenses with a Sony E-mount camera

Sigma 50-100mm
f/1.8 DC HSM | ART
NEW!
Limited stock now available!
£829.00
Available in Canon, Nikon or Sigma fits. See website for details.

Sigma 150-600mm
f/5-6.3 Sports + TC-1401 Kit
(£1,428 when bought separately)
£1,299.00
Available in Canon, Nikon or Sigma fits. See website for details.

4.5mm f/2.8 Fisheye EX DC	£599.00
8mm f/3.5 Circ. Fish EX DG	£599.00
15mm f/2.8 Diag F/eye EX DG	£499.00
19mm f/2.8 DN	£119.00
20mm f/1.4 DG HSM	£629.00
24mm f/1.4 DG HSM	£599.00
30mm f/1.4 DC HSM	£299.00
30mm f/2.8 DN	£119.00
35mm f/1.4 DG HSM	£599.00
50mm f/1.4 DG HSM (Art)	£579.00
60mm f/2.8 DN	£119.00
85mm f/1.4 EX DG HSM	£619.00
105mm f/2.8 EX DG OS HSM	£329.00
150mm f/2.8 OS Macro	£649.00
180mm f/2.8 EX DG OS HSM	£1,099.00
300mm f/2.8 APO EX DG	£2,199.00
500mm f/4.5 APO EX DG	£3,599.00
8-16mm f/4.5-5.6 DC HSM	£499.00
10-20mm f/3.5 EX DC HSM	£329.00
12-24mm f/4.5-5.6 II DG HSM	£529.00
17-50mm f/2.8 DC OS HSM	£279.00
17-70mm f/2.8-4 DC OS	£319.00
18-35mm f/1.8 DC HSM	£549.00
18-200mm f/3.5-6.3 DC OS HSM	£249.00
18-250mm DC Macro OS HSM	£279.00
18-300mm f/3.5-6.3 DC Macro	£349.00
24-35mm f/2 DG HSM Art	£699.00
24-70mm f/2.8 IF EX DG	£549.00
24-105mm f/4 DG OS HSM	£599.00
50-500mm f/4.5-6.3 OS HSM	£849.00
70-200mm f/2.8 OS	£729.00
70-300mm f/4.0-5.6 DG Macro	£99.00
70-300mm f/4.0-5.6 APO Macro	£149.00
120-300mm f/2.8 DG OS HSM	£2,499.00
150-500mm f/5.0-6.3 DG OS	£494.99
150-600mm f/5-6.3 DG | C	£739.00
150-600mm Cont. + 1.4x	£849.00
150-600mm f/5-6.3 DG | S	£1,199.00
150-600mm Sport + 1.4x	£1,299.00
300-800mm f/5.6 EX DG HSM	£5,499.00
1.4x Teleconverter APO EX DG	£179.00
1.4x Teleconverter TC1401	£229.00
2.0x Teleconverter APO EX DG	£199.00
2.0x Teleconverter TC2001	£269.00
USB Dock	£39.99

Visit our website for full details on all the Sigma lenses, as well as special deals on filters!

Can't see what you're after? See our website for thousands more products!

For a whole range of tips and tricks and news all all the latest new products, visit blog.parkcameras.com

Premier Ink & Photographic

Lowering the cost of printing...

We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.
We are located in Leamington Spa, in the heart of Warwickshire.
If you're passing, please pop into our shop and meet Cooper – our office dog!

01926 339977 www.premier-ink.co.uk

Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

Digital Photography Ink Test Winner ★★★★★

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
- Computer Upgrade Magazine

Canon

PGi29 Pixma Pro 1
Originals:
Set of 12 £229.99
Colours 36ml each £19.99

PGi72 Pixma Pro 10
Originals:
Set of 10 £94.99
Colours 14ml each £9.99

CLi42 Pixma Pro 100
Originals:
Set of 8 £74.99
Colours 13ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 14ml each £3.99

CLi8 Pixma Pro 9000
Originals:
Set of 8 £74.99
Colours 14ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 14ml each £3.99

PGi9 Pixma Pro 9500
Originals:
Set of 10 £84.99
Colours 14ml each £8.99
Compatibles:
Set of 10 £44.99
Colours 14ml each £4.99

More Canon Inks...
Originals:
PGi520/CLi521 Set of 5 £42.99
PGi520 Black 19ml £9.99
CLi521 Colours 9ml £8.99
PGi525/CLi526 Set of 5 £42.99
PGi525 Black 19ml £9.99
CLi526 Colours 9ml £8.99
PGi550/CLi551 Set of 5 £37.99
PGi550 Black 15ml £9.99
CLi551 Colours 7ml £7.99
PGi550/CLi551XL Set of 5 £54.99
PGi550XL Black 22ml £11.99
CLi551XL Colours 11ml £10.99
PG540 Black 8ml £10.99
PG540XL Black 21ml £15.99
CL541 Colour 8ml £13.99
CL541XL Colour 15ml £15.99
PG545XL Black 15ml £13.99
CL546XL Colour 13ml £15.99
Compatibles:
PGi5 Black 27ml £4.99
CLi8 Colours 13ml £3.99
PGi5/CLi8 Set of 5 £19.99
PGi520 Black 19ml £4.99
CLi521 Colours 9ml £3.99
PGi520/CLi521 Set of 5 £19.99
PGi525 Black 19ml £4.99
CLi526 Colours 9ml £3.99
PGi525/CLi526 Set of 5 £19.99
PGi550XL Black 25ml £4.99
CLi551XL Colours 12ml £3.99
PGi550/CLi551XL Set of 5 £19.99
BCi6 Colours 15ml £2.99
PG40 Black 28ml £12.99
CL41 Colour 24ml £16.99
PG50 Black 28ml £12.99
CL51 Colour 24ml £14.99
PG510 Black 11ml £13.99
CL511 Colour 11ml £15.99
PG512 Black 18ml £13.99
CL513 Colour 15ml £15.99
PG540XL Black 21ml £13.99
CL541XL Colour 15ml £14.99
PG545XL Black 15ml £11.99
PG546XL Black 21ml £12.99

Many more in stock!

EPSON

No.16 Fountain Pen Inks
Originals:
No.16 Set of 4 £22.99
No.16 Black 5.4ml £7.99
No.16 Colours 3.1ml each £5.99
No.16XL Set of 4 £42.99
No.16XL Black 12.9ml £14.99
No.16XL Colours 6.5ml each £11.99
Compatibles:
No.16 Set of 4 £14.99
No.16 Black 12ml £3.99
No.16 Colours 12ml each £3.99

No.18 Daisy Inks
Originals:
No.18 Set of 4 £22.99
No.18 Black 5.2ml £7.99
No.18 Colours 3.3ml each £5.99
No.18XL Set of 4 £42.99
No.18XL Black 11.5ml £14.99
No.18XL Colours 6.6ml each £11.99
Compatibles:
No.18 Set of 4 £14.99
No.18 Black 12ml £3.99
No.18 Colours 12ml each £3.99

No.24 Elephant Inks
Originals:
No.24 Set of 6 £41.99
No.24 Colours 4.6ml each £7.99
No.24XL Set of 6 £64.99
No.24XL Colours 8.7ml each £11.99
Compatibles:
No.24 Set of 6 £22.99
No.24 Black 7ml £3.99
No.24 Colours 7ml each £3.99

No.26 Polar Bear Inks
Originals:
No.26 Set of 4 £29.99
No.26 Black 6.2ml £8.99
No.26 Colours 4.5ml each £7.99
No.26XL Set of 4 £49.99
No.26XL Black 12.1ml £14.99
No.26XL Colours 9.7ml each £13.99
Compatibles:
No.26 Set of 4 £14.99
No.26 Black 10ml £3.99
No.26 Colours 7ml each £3.99

T0481-T0486 Seahorse Inks
Originals:
Set of 6 £69.99
Colours 13ml each £16.99
Compatibles:
Set of 6 £19.99
Colours 13ml each £3.99

T0541-T0549 Frog Inks
Originals:
Set of 8 £105.99
Colours 13ml each £14.99
Compatibles:
Set of 8 £27.99
Colours 13ml each £3.99

T0591-T0599 Lily Inks
Originals:
Set of 8 £89.99
Colours 13ml each £11.99
Compatibles:
Set of 8 £27.99
Colours 13ml each £3.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:

Grace Albums Available in Burgundy or Blue.

Emilia Frames Distressed wood shabby chic effect. Blue or White.

Travel Albums Over a dozen designs in stock.

Rio Frames Handcrafted solid wood with 30mm wide profile, in four colours.

Grafton Albums Available in Burgundy or Blue.

Frisco Frames Simple, basic design available in a huge range of sizes & colours.

Baby Albums Multiple different designs available.

Memo Style Albums:
Grace 6x4 100 photos £5.99
Grace 6x4 200 photos £9.99
Grace 6x4 300 photos £14.99
Grace 7x5 100 photos £7.99
Grace 7x5 200 photos £13.99
Grace A4 100 photos £15.99
Grafton 6x4 200 photos £9.99
Grafton 7x5 200 photos £13.99
Baby 6x4 200 photos £9.99
Travel 6x4 200 photos £8.99

Traditional Style Albums:
Grace 29x32cm 100 pages £14.99
Grafton 29x32cm 100 pgs £14.99
Baby 29x32cm 100 pages £12.99

Accessories:
Photo Corners Pack of 250 £2.99
Photo Stickers Pack of 500 £1.99

Plastic Bevel, Glass Front:
Frisco 6x4 seven colours £1.99
Frisco 7x5 seven colours £2.29
Frisco 8x6 seven colours £2.79
Frisco 9x6 seven colours £3.49
Frisco 10x8 seven colours £3.79
Frisco 12x8 seven colours £4.59
Frisco A4 seven colours £3.99
Frisco A3 seven colours £8.99

Wood Bevel, Glass Front:
Emilia 6x4 two colours £4.99
Emilia 7x5 two colours £5.99
Emilia 8x6 two colours £6.99
Emilia 10x8 two colours £7.99
Emilia 12x8 two colours £8.99
Rio 6x4 four colours £5.99
Rio 7x5 four colours £6.99
Rio 8x6 four colours £7.99
Rio 10x8 four colours £8.99
Rio 12x8 four colours £9.99

More Ink Cartridges...

EPSON

T0711-T0714 Cheetah Inks
Originals:
Set of 4 £32.99
Black 7.4ml £8.99
Colours 5.5ml each £8.99
Compatibles:
Set of 4 £14.99
Black 7.4ml £4.99
Colours 5.5ml each £3.99

T0791-T0796 Owl Inks
Originals:
Set of 6 £72.99
Colours 11.1ml each £12.99
Compatibles:
Set of 6 £19.99
Colours 11.1ml each £3.99

T0801-T0806 Hummingbird Inks
Originals:
Set of 6 £49.99
Colours 7.4ml each £8.99
Compatibles:
Set of 6 £19.99
Colours 7.4ml each £3.99

T0871-T0879 Flamingo Inks
Originals:
Set of 8 £66.99
Colours 11.4ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T0961-T0969 Husky Inks
Originals:
Set of 8 £69.99
Colours 11.4ml each £8.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T1571-T1579 Turtle Inks
Originals:
Set of 8 £149.99
Colours 25.9ml each £18.99

T7601-T7609 Killer Whale
Originals:
Set of 9 £169.99
Colours 25.9ml each £18.99

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Originals:
No.38 Colours 27ml each £26.99
No.62XL Black 12ml £21.99
No.62XL Colour 11.5ml £23.99
No.300 Black 4ml £10.99
No.300 Colour 4ml £12.99
No.301 Black 3ml £9.99
No.301 Colour 3ml £11.99
No.301XL Black 8ml £18.99
No.301XL Colour 6ml £18.99
No.350 Black 4.5ml £11.99
No.351 Colour 3.5ml £14.99
No.363 Black 6ml £13.99
No.363 C/M/Y/PC/PM each £9.99
No.363 SET OF 6 £39.99
No.364 Black 6ml £7.99
No.364 PB/C/M/Y 3ml each £6.99
No.364 SET OF 4 £21.99
No.364XL Black 14ml £13.99
No.364XL PB/C/M/Y 6ml each £12.99
No.364XL SET OF 4 £49.99
No.920XL SET OF 4 £46.99
No.932XL SET OF 4 £43.99
No.950XL SET OF 4 £69.99
Compatibles:
No.15 Black 46ml £4.99
No.21 Black 10ml £7.99
No.22 Colour 21ml £11.99
No.45 Black 45ml £4.99
No.56 Black 24ml £9.99
No.57 Colour 24ml £12.99
No.78 Colour 36ml £9.99
No.110 Colour 12ml £10.99
No.300XL Black 18ml £14.99
No.300XL Colour 18ml £16.99
No.301XL Black 15ml £14.99
No.301XL Colour 18ml £16.99
No.337 Black 21ml £10.99
No.338 Black 21ml £10.99
No.339 Black 34ml £12.99
No.343 Colour 21ml £12.99
No.344 Colour 21ml £14.99
No.348 Photo 21ml £12.99
No.350XL Black 30ml £14.99
No.351XL Colour 20ml £16.99
No.363 Black 20ml £6.99
No.363 Colours 6ml each £4.99
No.363 SET OF 6 £24.99
No.364 Black 10ml £4.99
No.364 Colours 5ml each £3.99
No.364 SET OF 4 £15.99
No.364XL Black 18ml £8.99
No.364XL Colours 11ml each £7.99
No.364XL SET OF 4 £31.99
No.920XL SET OF 4 £19.99
No.932XL SET OF 4 £29.99
No.940XL SET OF 4 £29.99
No.950XL SET OF 4 £29.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

Ilford Galerie

Photo Glossy 160gsm:
6x4 50 sheets +50 FREE £3.99
A4 100 sheets £12.99
Photo Satin 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 100 sheets +100 FREE £19.99
Photo Glossy 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 20 sheets £6.99
Premium Pearl 270gsm:
6x4 50 sheets +50 FREE £6.99
A4 20 sheets +20 FREE £8.99
Premium Gloss 270gsm:
A4 25 sheets OFFER £8.99
A3 25 sheets OFFER £15.99
A3+ 25 sheets OFFER £19.99
Smooth Pearl 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A4 250 sheets £84.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
17" Roll 30 metres £69.99
24" Roll 30 metres £96.99
Smooth Gloss 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
Premium Matt Duo 200 gsm:
A4 50 sheets £12.99
A3+ 50 sheets £34.99
Heavy Duo Matt 310gsm:
A4 50 sheets £17.99
A3+ 50 sheets £44.99
Gold Fibre Silk 310gsm:
A4 50 sheets £37.99
A3+ 50 sheets £89.99
Gold Mono Silk 270gsm:
A4 25 sheets £16.99
A3+ 25 sheets £42.99

Fotospeed

Smooth Pearl 290gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 50 sheets £34.99
A3+ 25 sheets £25.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £68.99
24" Roll 30 metres £85.99
PF Lustre 275gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 25 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £69.99
24" Roll 30 metres £86.99
PF Gloss 270gsm:
A4 50 sheets £17.99
A3 50 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
Matt Ultra 240gsm:
A4 50 sheets £12.99
A3 50 sheets £26.99
A3+ 50 sheets £35.99
Fine Art / Fibre Base Papers:
Baryta A4 20 sheets £21.99
Bartya A3 20 sheets £42.99
Etching A4 25 sheets £19.99
Etching A3 25 sheets £34.99
Smooth Cotton A4 25 sh £24.99
Smooth Cotton A3 25 sh £51.99

Canon

PP-201 Plus Glossy II 275gsm:
6x4 50 sheets £9.99
7x5 20 sheets £11.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £36.99
PT-101 Pro Platinum 300gsm:
6x4 20 sheets £7.99
A4 20 sheets £16.99
A3 20 sheets £37.99
A3+ 10 sheets £24.99
SG-201 Semi-Gloss 260gsm:
6x4 50 sheets £9.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £42.99
LU-101 Pro Lustre 260gsm:
A4 50 sheets £14.99
A3 50 sheets £32.99
A3+ 50 sheets £49.99

Parma Jet

Smooth Pearl 280gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A4 50 sheets £18.99
A3 50 sheets £35.99
A3+ 25 sheets £28.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Ultra Pearl 295gsm:
6x4 100 sheets £14.99
7x5 100 sheets £20.99
A4 25 sheets £12.99
A3 25 sheets £22.99
A3+ 25 sheets £30.99
13" Roll 10 metres £21.99
17" Roll 30 metres £68.99
24" Roll 30 metres £92.99
Titanium Lustre 280gsm:
A4 25 sheets £22.99
A3 25 sheets £44.99
A3+ 25 sheets £62.99
Oyster 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Gloss 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Matt Plus 240gsm:
6x4 100 sheets £10.99
7x5 100 sheets £13.99
A4 50 sheets £13.99
A3 25 sheets £17.99
A3+ 25 sheets £22.99
13" Roll 10 metres £24.99
17" Roll 30 metres £42.99
24" Roll 30 metres £58.99
Matt Proofing 160gsm:
A4 150 sheets £18.99
A3 75 sheets £22.99
17" Roll 30 metres £26.99
24" Roll 30 metres £36.99
Double Sided Matt 250gsm:
A4 100 sheets £24.99
A3 50 sheets £27.99
Fine Art / Fibre Base Papers:
FB Gold Silk A4 25 sh £23.99
FB Gold Silk A3 25 sh £47.99
FB Distinction A4 25 sh £25.99
FB Distinction A3 25 sh £48.99
FB Royal A4 25 sheets £28.99
FB Royal A3 25 sheets £56.99
FB Gloss A4 25 sheets £26.99
FB Gloss A3 25 sheets £51.99
FB Matt A4 25 sheets £19.99
FB Matt A3 25 sheets £38.99
Artist A4 25 sheets £22.99
Artist A3 25 sheets £39.99
Museum A4 25 sheets £25.99
Museum A3 25 sheets £48.99
Parchment A4 25 sheets £22.99
Parchment A3 25 sheets £39.99
Omega A4 25 sheets £24.99
Omega A3 25 sheets £46.99
Portrait A4 25 sheets £26.99
Portrait A3 25 sheets £53.99
Portrait White A4 25 sh £26.99
Portrait White A3 25 sh £49.99

EPSON

Premium Gloss 255gsm:
6x4 40 sheets +40 FREE £9.99
7x5 30 sheets £9.99
A4 15 sheets +15 FREE £9.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Ultra Gloss 300gsm:
6x4 50 sheets £9.99
7x5 50 sheets £12.99
A4 15 sheets £11.99
Premium Semi-Gloss 251gsm:
6x4 50 sheets £8.99
A4 20 sheets £14.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Archival Matte 192gsm:
A4 50 sheets £14.99
A3 50 sheets £33.99
A3+ 50 sheets £44.99
Heavyweight Matte 167gsm:
A4 50 sheets £11.99
A3 50 sheets £34.99
A3+ 50 sheets £44.99

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Premier Ink & Photographic

Memory

The full range of Sandisk and Lexar memory cards at very competitive prices.

SDHC & SDXC

Lexar Professional

633X (95MB/s)

16GB	£8.99
32GB	£15.99
64GB	£27.99
128GB	£54.99

1000X (150MB/s)

16GB	£14.99
32GB	£22.99
64GB	£35.99
128GB	£63.99

2000X (300MB/s)

32GB	£51.99
64GB	£95.99

Sandisk Blue

33X (5MB/s)

4GB	£3.49
8GB	£3.99
16GB	£5.99

Sandisk Ultra

266X (40MB/s)

8GB	£4.99
16GB	£6.99
32GB	£12.99
64GB	£24.99

Sandisk Extreme

400X (60MB/s)

16GB	£10.99
32GB	£17.99
64GB	£34.99

Sandisk Extreme Pro

633X (95MB/s)

16GB	£17.99
32GB	£23.99
64GB	£42.99
128GB	£82.99

1866X (280MB/s)

16GB	£49.99
32GB	£79.99
64GB	£129.99

Compact Flash

Lexar Professional

800X (120MB/s)

8GB	£19.99
16GB	£27.99
32GB	£36.99
64GB	£56.99

1066X (160MB/s)

16GB	£33.99
32GB	£56.99
64GB	£99.99
128GB	£192.99

Sandisk Ultra

333X (50MB/s)

8GB	£11.99
16GB	£15.99
32GB	£24.99

Sandisk Extreme

800X (120MB/s)

16GB	£26.99
32GB	£32.99
64GB	£47.99
128GB	£94.99

Sandisk Extreme Pro

1066X (160MB/s)

16GB	£33.99
32GB	£47.99
64GB	£82.99
128GB	£149.99

XQD Cards

Lexar Professional

1333X (200MB/s)

32GB	£69.99
64GB	£99.99

MicroSDHC & SDXC

Lexar Professional

633X (95MB/s)

32GB	£21.99
64GB	£43.99

Delkin Professional

375X (56MB/s)

32GB	£16.99
64GB	£32.99

Sandisk Ultra

320X (48MB/s)

16GB	£6.99
32GB	£12.99
64GB	£24.99

Readers & Cases

Lexar USB3 Card Reader	£22.99
Lexar HR1 Workflow Hub	£49.99
Delkin USB2 Card Reader	£9.99
Delkin USB3 Card Reader	£19.99
Delkin SD Card (x8) Case	£6.99
Delkin CF Card (x4) Case	£6.99

Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
NB-11L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£16.99
LP-E8 for Canon	£12.99
LP-E10 for Canon	£12.99
LP-E12 for Canon	£12.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP95 for Fuji	£9.99
NPW126 for Fuji	£12.99
NP400 for Fuji	£12.99
EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£12.99
EN-EL21 for Nikon	£12.99
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLN-1 for Olympus	£24.99
BLS-1 for Olympus	£12.99
BLS-5 for Olympus	£15.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
DMW-BCG10 Panasonic	£19.99
DMW-BCM13 Panasonic	£19.99
DMW-BLB13 Panasonic	£27.99
DMW-BLC12 Panasonic	£23.99
DMW-BLD10 Panasonic	£23.99
DMW-BLG10 Panasonic	£22.99
DMW-BMB9 Panasonic	£22.99
D-Li90 for Pentax	£12.99
D-Li109 for Pentax	£12.99
SLB-1137D for Samsung	£9.99
SLB-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
BX-1 for Sony	£14.99
BY-1 for Sony	£12.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips

Professional battery grips, made by Hahnel.

5DMkII for Canon	£84.99
5DMkIII for Canon	£84.99
6D for Canon	£84.99
7D for Canon	£84.99
70D for Canon	£84.99
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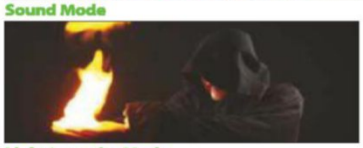

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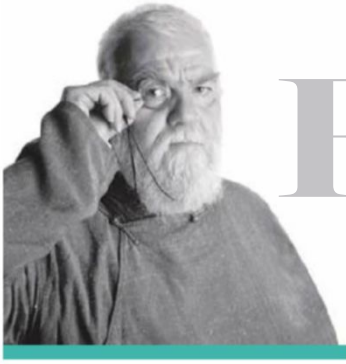

Final Analysis

Roger Hicks considers... 'Photo Portrait of Alice P Liddell', circa 1862, by CL Dodgson (Lewis Carroll)

In conversation, words are supplemented with gestures and facial expressions. In writing there are oblique references, jokes and stylistic quirks. In politics we have the 'dog whistle'. Things are rarely quite as they seem: additional meanings sneak in, purveyed and understood explicitly and implicitly. This also happens in photography. You can call it semiotics, if you like.

For a start, the girl in this photograph is not just any little girl. She is Alice Pleasance Liddell (1852-1934) – the inspiration for *Alice in Wonderland*. This fact alone invests the picture with extra meaning. Next, the 'beggar girl' and her kin were popular tropes in Victorian photography: think of John Allison Spence's calotypes from around 1850 or Robert Crawshay's pictures in the 1870s. Some were real street children. Others, like Alice, were middle-class children in costume.

© CL DODGSON, NEW YORK PUBLIC LIBRARY COLLECTIONS

Beggar girls

You can devise all kinds of theories about why people wanted to photograph real beggar girls, let alone fake ones. Pity and sentimentality are strong candidates. But why do we photograph anyone, whether we know them or not? I clearly remember choosing not to photograph a particularly beautiful little beggar girl in Dharamsala, India. I'd have felt as if I was buying the right to photograph her with the few Indian rupees I gave her: a power imbalance with which I was not comfortable. However, this was in the late 20th century. We cannot understand a 154-year-old picture and the culture surrounding it if we look at it only through today's eyes.

By the same token, the girl's partial *déshabillé* and forthright stare may today seem reminiscent of a glamour shot. Some have even called Dodgson (1832-1898) a paedophile. Victorians, though, often used nudity or partial nudity as a symbol of childhood innocence. Oscar Gustave Rejlander and Julia Margaret Cameron also photographed little girls nude or scantily clad, and nobody calls them paedophiles.

I have seen this picture reproduced many times, but this one from the New York Public Library is the only hand-coloured version I know of. Hand colouring is time-consuming, skilled work. But then, skilled work was cheap in 1860. And although you cannot see it here, this picture is elegantly presented in a sort of little booklet – a frame with a cover. Gold blocked on the cover is 'Portrait of Alice P Liddell by CL Dodgson'.

Some art theoreticians disdainfully attempt to distinguish the (old fashioned) 'precious object' from (modern) 'democratic' or even 'conceptual' art. This picture, especially in this form, reveals the pretended distinction for the nonsense it is. Elegantly bound and hand coloured, it is both a precious object and as democratic as it gets: what could be more democratic than a picture of a friend's daughter? Art is inherently precious, albeit to different degrees, and in different ways, for different people. If it is not precious to someone, it is not art.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at **www.rogerandfrances.eu**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Sheldon Dick.**

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